

# Vogue



-Helen Dryden-

NOVEMBER 1 1913  
PRICE 25 CENTS  
THE VOGUE COMPANY  
CONDÉ NAST President





# McCallum Silk Hosiery

The hosiery that anticipates fashion and consummates elegance. \$1 upwards at the best dealers everywhere.

McCallum Hosiery Co. Northampton, Mass.



# TIFFANY & Co.

FIFTH AVENUE & 37<sup>TH</sup> STREET  
NEW YORK

## 1914 BLUE BOOK

A CATALOGUE—NOT ILLUSTRATED

IT GIVES THE RANGE OF PRICES OF  
THE MOST COMPREHENSIVE STOCK  
OF JEWELRY IN THE WORLD

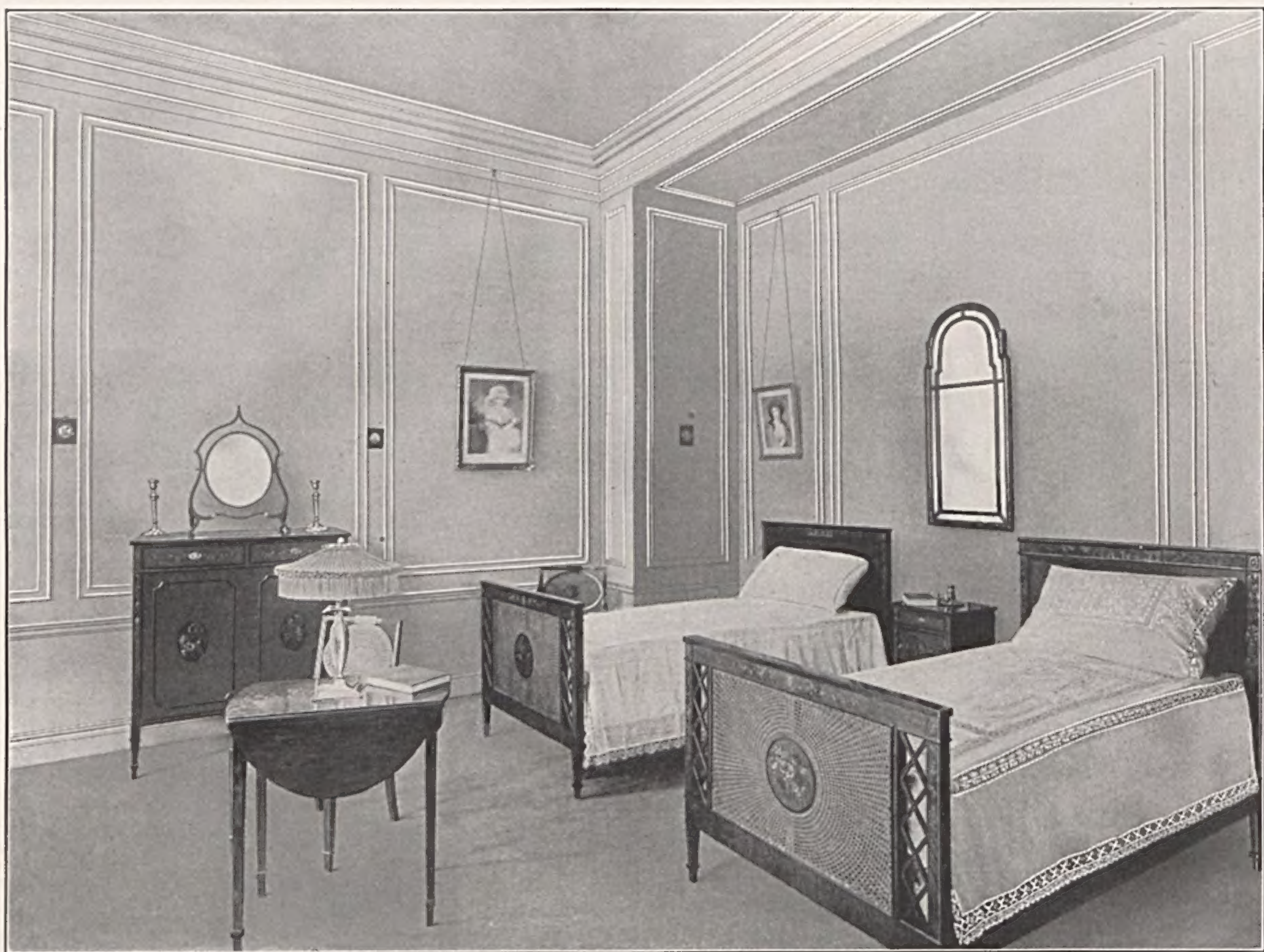
IT IS REplete WITH SUGGESTIONS  
FOR APPROPRIATE GIFTS FOR EVERY  
OCCASION

IT WILL HELP TO SOLVE THE PERPLEX-  
ING PROBLEM OF WHAT TO SELECT  
FOR CHRISTMAS GIFTS

IT IS PARTICULARLY HELPFUL TO PER-  
SONS WHO FIND IT INCONVENIENT  
TO VISIT NEW YORK

IT WILL BE SENT UPON REQUEST. THE  
MAIL ORDER DEPARTMENT SUPPLIES  
ADDITIONAL INFORMATION





A SATIN WOOD BEDROOM SUITE  
With decorative painting, after the Style of James and Robert Adam

## XVIII Century Bedroom Furniture

During the last quarter of the XVIII Century the Master Craftsmen of that celebrated period perpetuated their fame by the production of unusually artistic Furniture wrought from beautifully figured and grained satin wood. This attractive wood was further embellished by exquisitely hand-painted garlands of flowers, panels, and ovals decorated with classic designs after the art of Angelica Kauffmann and Pergolisa.

We have designed and manufactured a number of handsome Bedroom Suites in the spirit of this charming XVIII Century Style. Each piece is made by hand of more beautiful satin wood than was obtainable in the olden times, and in a manner which insures endurance for many generations.

In our enlarged Division of Furniture and Decorations, we are showing many interesting *motifs* in Bedroom Suites, together with a superb collection of hand-made Furniture for all the rooms in the house, the diversity of designs and wide range of pieces providing for every requirement of decorative purpose and personal taste.

# W. & J. SLOANE

Interior Decorators

Furniture Makers

Fabrics and Floor Coverings

FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK



# Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

## Fashionable Fur Coats

*Real Hudson or French Seal,  
Mole and White Coney Fur*

*Women's, 32 to 44 Bust; Misses', 14 to 20 Years*

### No. 12—Real Mole Skin Fur Coat

(well matched skins), 45 inches long, new cutaway model, set-in mandarin sleeves, flat collar, mole skin buttons, lined with soft silk....Value \$195.00 **145.00**

### No. 14—White Coney Fur Evening Wrap,

45 inches, new loose-fitting model, draped and fastened to side, deep set-in sleeves, large collar and cuffs of white, gold or taupe color mouflon fur (can be buttoned to neck), lined with white brocaded silk.....Value \$75.00. **59.50**



### No. 16—French Seal Fur Coat

with collar of real Fitch, skunk or chin-chilla, squirrel, stylish straight-back model; deep cuffs and button of French seal, lined with soft silk.....Value \$75.00. **59.50**

### No. 18—Real Hudson Seal Fur Coat,

new semi-draped mandarin sleeve model (52 inches long), deep square collar and cuffs of seal fur, handsome silk lining. Value \$175.00. **135.00**

Fall and Winter Style book "Correct Dress" mailed out of town upon application to Dept. "H."



# NOVEMBER 3<sup>RD</sup> to 8<sup>TH</sup>

Every Purchaser of Underwear  
for Women and Children

should remember to inspect, during the  
week of Nov. 3rd to 8th—at the Leading  
Shops—the remarkable variety of

Fabrics, Weights, Qualities and Shapes

as shown in the

*“Mérode”* <sup>(Hand-Finished)</sup> *Underwear*

*“Harvard Mills”*

<sup>(Hand-Finished)</sup> *Underwear*

Prices range from 50c. to \$3.50 per garment  
Perfect Fitting UNION SUITS a Specialty

Special Extra Sizes for Large People.  
Splendid Range of Silk and Wool Fabrics.  
Shapes and Weights adapted to present modes.  
All Garments Hand-Finished.

## SPECIAL OFFERING

To bring these two brands to the attention  
of new customers and also in remembrance  
of the support of the public in the past—we  
have arranged to supply through your dealer

The Celebrated Numbers

**506** and **806**  
“Mérode” “Harvard Mills”

At these Exceptional Prices—This Week only

Women's Vests	}	usual price 50c. at 35c.
Drawers & Tights		
Same in extra sizes	“ “	75c. at 50c.
Union-Suits	- - “ “	\$1.00 at 75c.
Extra sizes	- - “ “	\$1.35 at \$1.00



*Lord & Taylor*  
Wholesale Distributors



# PARTY FROCKS AND SMART DRESSES FOR THE YOUNG SET AND THE DEBUTANTE

—from Bonwit Teller & Co.



THE "DOLLY" party frock. The yoke is all-over lace. The body part is all-over net, the whole being made over silk. Sash of silk meteor, finishing at the front with a bow and three rosebuds. Sizes, 4 to 14 years. 15.00

THE "SYLVIA" model of sheer voile. Hand made, hand embroidered. New Tuilleries sash, which is set in on either side and is edged at the bottom with fringe. Sizes, 4 to 14 years. 18.50

THE "GABRIELLE" model. This dress displays a modified double Minaret effect. It is developed in pompadour silk and chiffon taffeta. Shadow lace vestee and sleeves; crushed girdle of moire silk ribbon with butterfly bow at the back of moire silk ribbon. Sizes, 14, 16, 18. \$35.00

THE "PHILENDA" velvetreen frock with trimmings of silk Scotch plaid. Silk girdle and sash edged with fringe. Sleeves finished with chiffon puffs. Sizes, 4 to 14 years. 16.50

THE "GAILLETTE" model in chiffon draped over flesh-colored chiffon. The tunic and bodice are daintily embroidered in a floral design. Crushed silk girdle with large Japanese bow and sash of maline. The skirt is slightly slashed at the front, displaying an inner drop of two rows of insertion and ruffle of Valenciennes lace. Sizes, 14, 16, 18. 39.50

THE "ARLETTA" model of chiffon over silk with beaded net bodice and tunic. The skirt is trimmed with a draped ribbon secured at the side with cluster of roses. Sizes, 14, 16, 18. 25.00

BONWIT TELLER & CO. HAVE, READY TO BE MAILED, A BROCHURE OF USEFUL CHRISTMAS GIFTS; A COPY WILL BE MAILED POSTPAID UPON REQUEST.

## BONWIT TELLER & CO.

FIFTH AVENUE AT 38th STREET  
NEW YORK

Paris:  
42 Rue de Paradis

Philadelphia:  
Thirteenth & Chestnut Sts.



# SPEAK TO YOUR NEWS- DEALER

*IF YOU are not a regular subscriber to Vogue, give your newsdealer an advance order for the next three numbers. And why not tell him to reserve Vogue for you regularly?*

*As you may have noticed, the last three numbers "sold out" long before the new numbers arrived to take their place. On some newsstands the supply was exhausted on the first day of the sale. Vogue not being "returnable" like many other magazines, the dealers order only as many as they know they can sell.*

*When your dealer knows in advance that you will want a coming number of Vogue he will get it for you. Otherwise you are risking disappointment, because from now on Vogue is going to be bigger and better than ever before. Three unusually interesting numbers are in preparation—order now!*



## **Dramatic and Vanity Number**

*Ready November 10*

This number presents all the latest aids to beauty. Creams, lotions and powders for the dressing table; trinkets for the vanity box; bijouterie in pleasant new designs; all the little finishing touches that are to the toilette what the last deft strokes are to a portrait.

There will also be much about the

new plays, and about the players appearing in this season's successes.

We are choosing the fashions from both sides of the footlights. Along with the more conservative models produced late in the Autumn, there will be some of the exceedingly effective dresses worn this season by the best dressed women of the stage.

## **Christmas Gifts Number**

*Ready November 24*

Vogue's solution of the Christmas gifts problem. Your friends must be preternaturally hard to please if from this Vogue you cannot secure a welcome gift for every one of them. One great charm of the gifts selected for illustration by Vogue is their novelty.

To secure these gifts we scour the New York shops, selecting not only

those articles that in their judgment are appropriate for gifts, but also those which we feel will make really unusual presents.

Everything in this number, including articles advertised as well as editorially mentioned, will be indexed for quick reference in the "Christmas Gift-Buying Guide."

## **Christmas Number**

*Ready December 8*

Timely suggestions for the last-minute Christmas shopper, and for those whose lists are so long that with the best will in the world, they cannot perfectly obey the oft-repeated injunction to "do your Christmas shopping early."

Midwinter fashions in gowns, coats, furs and millinery. Side-lights on

the great metropolitan holiday season, with photographs of the notables, including the year's debutantes.

This Christmas Number is a fully illustrated record of all the things in which Vogue is chiefly interested—Fashion, Society, Art, Music, Literature, Entertaining, House Decoration and the Drama.

Everybody who reads Vogue at all knows the value of these numbers. Therefore they do not linger long on the newsstands. To make really sure of them, order all three at once—a word now to your newsdealer will save much disappointment two weeks, a month, and a month and a half from now.





# An Oriental Custom in a New York Shop

Across the Pacific in old Canton, there is an ancient embroidery shop. It is hard to locate, and the unknown Occidental enters its portals only under the strictest supervision.

Once within, you are struck with the total absence of display. No confusing mass of embroidery is piled about you—no prices force themselves on your attention. When your wishes are definitely known, only such things as you really wish to see are spread before you.

Here in modern New York you find a strange similarity of custom in the Max Littwitz shop—you realize immediately that you have passed into an atmosphere entirely different from that of other stores.

Those who have traversed the quaint streets of old Canton are instinctively reminded of the silk and linen store of Han Cheong Tai, where the wealth of superb embroideries and materials that have made it famous are hidden away in cupboards and secret drawers.

## ABSENCE OF DISPLAY

There is no indication of display inside the Littwitz shop—you see no purchasable articles around you. Here, as in old Canton, you must explain what you desire, when your wants are attended to with charming courtesy. A panel in the wall of the Elizabethan room is then slid back, disclosing shelf after shelf of wonderful laces, embroideries, and table linen. A banquet for the imagination is spread before you—a banquet where each course seems the *pièce de résistance*.

In the red salon you lounge in a comfortable chair, while filmy blouses and diaphanous summer frocks are brought out for your inspection, creations that only the brain of genius could devise and only the spider fingers of deft artists could produce.

## UNIQUE SERVICE

The salons are never crowded, each customer receives undivided attention, and the articles exhibited to one person are carefully removed before the next one enters.

How did Max Littwitz, in Great Modern New York, conceive of this Oriental idea? The impression here,

NOT EVERYONE IN NEW YORK—  
IN FACT, ONLY A FEW VERY  
DISCRIMINATING PEOPLE, KNOW  
THE SHOP OF

**Max Littwitz**

7 East 47th Street, New York City

as ten thousand miles away in China, is the same—it is of value so great that it needs not the tongue of display to recommend it—it is the assurance of worth so unquestioned that no selling argument is required.

Only the best shops in old Canton serve their customers in this way, and a shop in New York that can thrive with this same custom must be so out of the ordinary and with a standing so solid that it can afford to select its customers rather than be selected by them.

## ORIENTAL AND OCCIDENTAL INDUSTRY

But in the Littwitz shop there is industry far different from that which is plied in dark corners by the half-starved humanity at our antipodes.

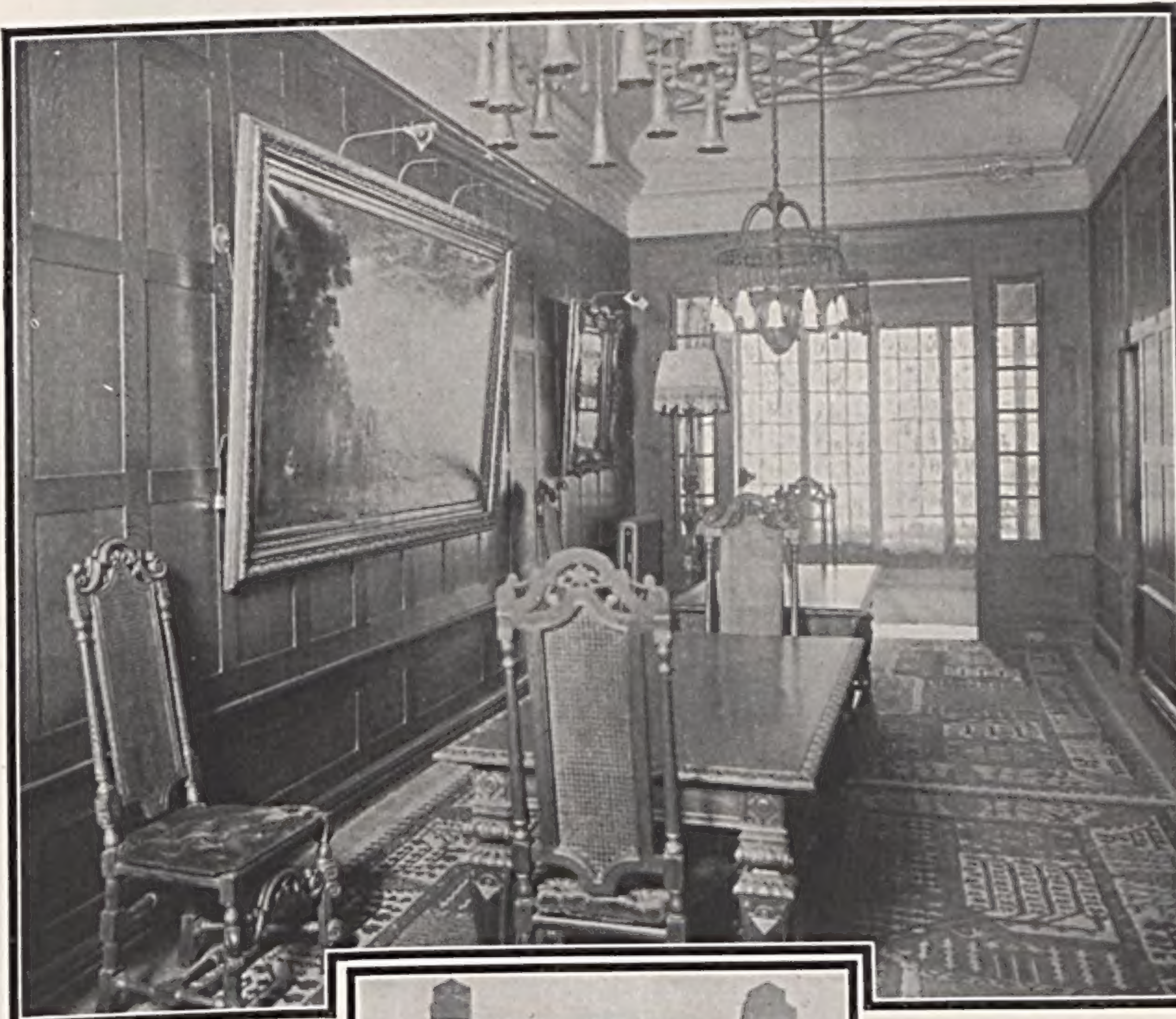
Well ventilated, well lighted and large workrooms offer every opportunity for delicate work under the most favorable circumstances. A private laundry insures perfect handling of the precious linens. The rows of workers are seated comfortably with plenty of elbow room. A special lunch room in the building saves employees a tiresome trip to a restaurant in all kinds of weather, and gives them a wholesome and well-cooked meal instead of the cold lunch they might otherwise have to carry from home each day.

## A ROSE BOUDOIR

Not the least interesting feature of this unique establishment is the millinery department under the management of Walter C. Littwitz, where the exclusive patrons find the latest French importations, and hats especially designed to suit each occasion and gown. Paneled from ceiling to floor with mirrors and upholstered in a soft shade of old rose, with comfortable chairs and dainty dressing tables, artistically arranged, for this boudoir is as original in its way as the rest of the building.

After a thorough inspection of Max Littwitz shop, you understand that the real idea behind it all is the determination to have and to produce only what is perfect.

Take any portion of or article in this shop and—*ab uno disce omnes*. If all the rest is judged from any one specimen the value of the whole will be appreciated.



The Red Salon

The Elizabethan Room (above)  
and  
The Exterior of Max Littwitz Shop

The Waiting Room



# A. D. Burgess & Co.

Wholesale Only



Distinctive Burgess  
Hats for late Autumn

For Sale by leading dealers  
throughout America

Quality



Mark

1 and 3 West 37th St.

New York



**P. W. FRENCH & CO.**  
 ANTIQUE TAPESTRIES  
 FURNITURE AND EMBROIDERIES  
 INTERIOR DECORATIONS

6 EAST 56TH STREET  
 NEW YORK



GALLERIES  
 6 EAST FIFTY-SIXTH ST., NEW YORK

## TAPESTRIES

Our collection of historic antique tapestries is the largest and finest in America.

## TEXTILES

An unrivalled collection of velvets, damasks and embroideries—fifteenth to eighteenth centuries.

## DECORATIONS

We specialize in the furnishing and decorating of homes in all the great periods.



## DÉBUTANTES'

## FASHIONS

SHELL PINK CHARMEUSE AND  
CHIFFON

V431—The left hand figure in the group shows an effective dress of charmeuse, with a bolero jacket and double overskirt of chiffon in the same color as the charmeuse. The gold lace in the front, and the large rose, add cachet to this desirable dress. In shell pink, blue or white; sizes 14, 16 and 18. \$35.

WRAP OF  
BROCADED  
VELVET

V434—Below at the left is shown a wrap of brocaded velvet, lined with flowered silk in soft colorings. In back it is draped to give a hood effect, finished with a tassel. It is a strikingly attractive wrap. In pink or blue, \$35.

TURQUOISE BLUE TAFFETA  
AND LACE

V432—The right hand figure in the group shows an attractive dress of soft taffeta, with a bodice of all over lace, over chiffon. The skirt is prettily draped at the left side. The tunic, high girdle, and large butterfly bow are of the material. In apricot, white or turquoise, sizes 14, 16 and 18 years. \$33.50.

WHITE CHAR-  
MEUSE AND  
LACE

V435—Below is shown a charmeuse gown, the bodice of all-over lace and bands of chiffon and charmeuse. The girdle of brocaded velvet has a touch of fur at the top in front and back, and a large rose in front. In white with cerise girdle, or blue with rose girdle; sizes 14, 16 and 18 years. \$39.50.

WHITE BROCADED  
SATIN

V433—Above in the center is a delightfully simple dress, of white brocaded satin, the bodice of chiffon over pale pink, trimmed with bugle trimming. The skirt is draped in a panier effect. In white, pink or blue, sizes 14, 16 and 18 years, \$27.50

If you are interested in the fashions shown on this page, by communicating with or coming to the Personal Service Bureau, Fourth floor of the Stewart Building, individual and careful attention will be insured.



JOHN WANAMAKER

Broadway at 10th Street, New York



# EVENING SUGGESTIONS

for the

## DÉBUTANTE



V613 — The upper left hand picture shows a head-dress that is very fashionable and desirable because it is so Oriental in line. It is a coronet effect, set with sparkling rhinestones; the spreading feather is very dashing. \$5.50



V611 — The upper right hand picture shows a simple ornament of rhinestones, with a white marabou fancy. \$5.25



V612 — The head-dress shown in the center picture is a band, and graceful butterfly of tulle; the slides on the band and the stones on the wings are of brilliant rhinestones. It makes a most charming head-dress for a debutante, in black or white. \$5.25



V631 — The scarf shown in the center picture is unusually attractive and becoming. It is of fine net, edged with swan's down, the ends finished with glass ornaments, heavy enough to make the scarf cling artistically. In blue, black or white. \$6.50

V632 — The rose shown below is of ribbon, although at a short distance it looks very real. Such a rose is often the touch that adds much charm to a simple frock. In pink or red. \$.75

VO5 — There is no longer any question about the most fashionable slipper to be worn this season,—it is the Cothurne. The slipper shown in the illustration may be had in black, white, pink or blue. \$6

### FANS

VT1 — The fan in the illustration is an imported one, a charming Pompadour design, in pale blues, and pinks. \$5

Because our fans are imported, there are never more than two or three of a kind, although there are a variety of charming ones in Pompadour and other designs, prices ranging from \$5 to \$25

If you are interested in the fashions shown on this page, by communicating with or coming to the Personal Service Bureau, Fourth floor of the Stewart Building, individual and careful attention will be insured.



JOHN WANAMAKER

10th Street and Broadway, New York





## FRENCH FURNITURE *of the* XVIII Century Elegance *and* Charm



VEN TODAY there are French designers of furniture who can impart to their creations some of the indefinable charm which belonged to their Eighteenth Century forebears.

From such artists as Coussat and Quantinet, the Hampton Shops receive the initial suggestions for those Writing Desks with their subtle curves of beauty; those comfort-offering Bergères; those graceful Tables which give an air of distinction to Boudoir or Morning Room.

Our Furniture is to be seen only in one or other of the Twelve Galleries we devote to its display in New York.

We have no agents and no branch

establishments. Write us for our interesting book, handsomely illustrated with etchings, "The House and Its Plenishing."

# Hampton Shops

34 and 36 West 32nd Street, New York  
Between Fifth Ave. and Broadway





## The Corset is the cause of it all—

**DISTINCTION—CLASS—PRESENCE—** whatever you call the ability to wear a gown to its most charming possibilities—do you really realize that the corset is the cause of it all? ¶ The most recent figure, the “slinking” style of the moment’s mode, examples this truth. The protruding abdomen and receding bust lend that listless air to the pose which only a Gossard Front-Lace Corset can impart naturally and gracefully. ¶ None but a front-lace corset can adjust the front of the figure to these required effects; and Gossard is the pioneer front-lace corset that changed the corset vogue of the world. ¶ Ask your corset fitter to show you Gossard Model 320, the perfection of corset pliability, an original and exclusive Gossard creation.

Prices from \$3.50 to \$25.00  
Every one is Gossard standard

The H. W. Gossard Co., Chicago  
Largest Makers of Fine Corsets

Bonwit Teller & Co., New York  
Best & Company, New York  
Jas. McCreery & Co., New York  
Jas. McCutcheon & Co., New York

Olmstead Corset Co., New York  
Abraham & Straus, Brooklyn  
Marshall & Snellgrove, London  
Aux Trois Quartiers, Paris



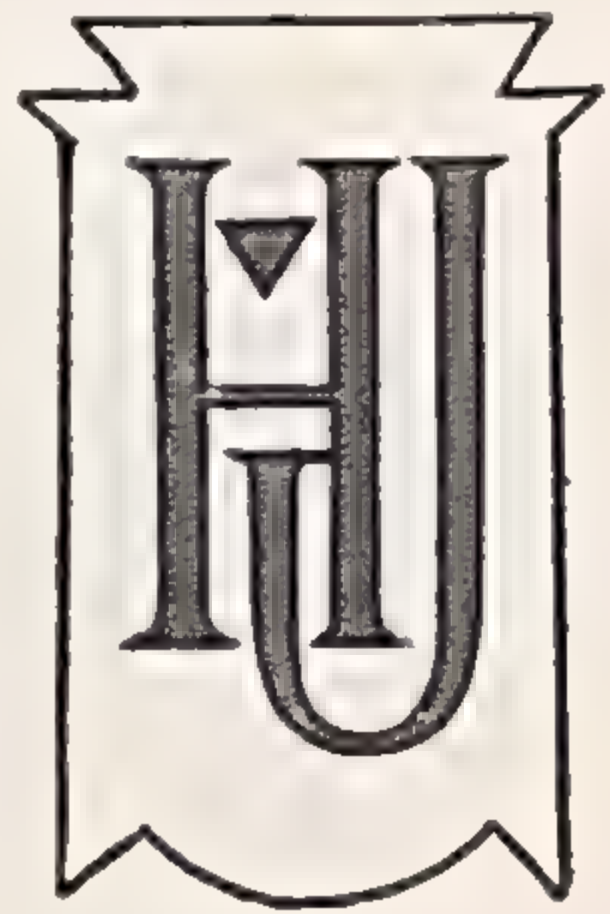
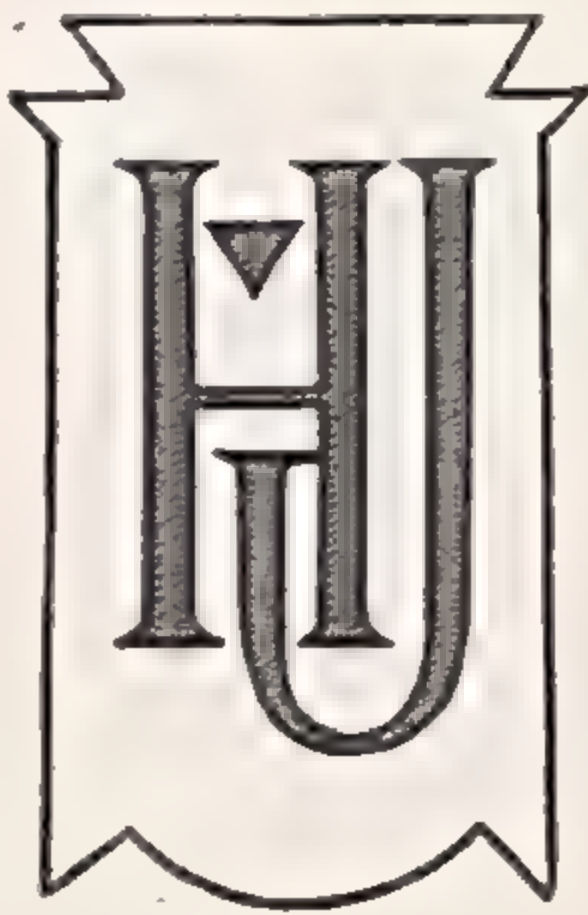




# Hanson-Jenks Toilet Requisites

An Advertisement That We Did NOT Write

NATURALLY enough our point of view on our own articles is prejudiced. The comments on Hanson-Jenks productions reproduced here was published in the October issue of one of the best known Women's Magazines. This is what they say:



and we have had  
 "La Petite Amie" which can be bought for the modest sum of 25 cents, will serve as a delightful introduction to the preparations offered by this enterprising firm. It is sure to make you desire more of the talcum powder, for instance, and you should not feel that you know the talcum powders prepared by this company until you try their "chef d'oeuvre," the rose talcum powder. This is the most expensive talcum powder sold, with the exception of a French imported powder which sells for the same price, but it is worth every cent of the 75 cents asked for a bottle. It is made from the very best quality of talcum, which is put through innumerable sieves until it is practically imperceptible. It is then scented with a deliciously fragrant rose odor, not a musky, overpowering rose perfume, but the delicate, natural fragrance of the rose on a dewy June morning.  
 It may be procured in the pure white or in the natural tint, and in bottles which are far more generous than the average tins. After once using it, if you are not convinced of its superiority you will be indeed a curious woman.

Halcyon Rose Perfume....\$2.35 to \$4.75  
 Halcyon Rose Toilet Water.....\$3.25  
 Halcyon Rose Face Powder, Flesh,  
 White, Brunette.....\$2.00

Halcyon Rose Sachet Powder.....\$2.00  
 Halcyon Rose Talcum Powder.....\$.75  
 Halcyon Rose Blush, 75c. (a liquid  
 rouge).

At all the better shops.

THE HANSON-JENKS COMPANY

PERFUMERS

29 West 38th Street

NEW YORK



# You Can Have Good Hair



**W**HEN your hair looks dull and scraggy and begins to fall out, it means that your scalp and hair need nourishment.

Mrs. Mason's Old English Hair Tonic contains just the ingredients which the scalp and hair need. A little of this tonic applied every night will soften the scalp, invigorate the roots of the hair, promote new growth and keep the hair glossy and healthy.

Mrs. Mason's Old English Shampoo Cream is an antiseptic head wash. It eradicates dirt, excess oil and dandruff and makes the hair soft, fluffy and lustrous.

## MRS. MASON'S Old English HAIR TONIC

and Mrs. Mason's Old English Shampoo Cream keep the hair and scalp in perfect condition.

### "Amazed at Its Tonic Effect"

The well-known authoress, Miss Edith Stow, Clyde, New York, writes: "I have been trying your English Hair Tonic on my hair, and after three applications, am truly amazed at its tonic effect, and my hair, soft and manageable, but very straight, has already begun to curl at the ends. I shall be pleased to recommend it."

That eminent physicians and other notable people endorse this hair tonic is a proof that it *must be a superior preparation.*

We publish some of their letters in Mrs. Mason's book, "The Human Hair and How to Preserve It." A book which will be sent you free on request.

<i>Mrs. Mason's Old English Hair Tonic</i>	<i>Price \$1.00</i>
<i>Mrs. Mason's Shampoo Cream</i>	<i>Price .25</i>

**THE PAXTON TOILET COMPANY**  
BOSTON, MASS.







## *It is a Redfern*



*The*  
Acknowledged Stand-  
ard of Corset Fashion

This is truly all you require to know about your corset—the next step is taken by the fitter, who will select the right Redfern for your figure.

That the corset is a factor in dress there is no denying. That it makes or mars the effect of the most beautiful gown is apparent—resiliency of poise reflects comfortable fitting, irrespective of the model's length, or of the very low bust and straight lines, which are this season's fashion edict. A Redfern not only looks the part, but it is the model that shapes accurately with pleasant ease and suppleness.

This is recognized the instant a Redfern is fitted, and fitting is the only true test for a corset. For this reason Redfern Corsets are sold only in leading shops where expert fittings are given by trained corsetiers.

There is no part of a Redfern model that is not equal to whatever demand the wearer may make upon it. The Redfern is alone in its class, and denotes the finest type of corset made.

The line of Redfern Models is sufficiently varied to supply every woman—be she young or mature.

**\$3.00 to \$15.00**

varying in price according to the fineness of material and trimming.

THE WARNER BROTHERS COMPANY  
New York Chicago San Francisco





No. 262. Fine French thread silk, with five rows of hand-embroidered clocks. These we carry in all colors, with self or any colored clocks. \$5.00 a pair.



No. 233E. Fine quality French silk, openwork and hand embroidery, black, white, and all evening shades, special, at \$5.00 a pair.



243. Finest quality of French Lisle Thread, fine rib with hand-embroidered clocks. Black, also white. \$2.50 a pair.



34959. Real Lace, hand inserted, \$18.00 a pair. Many other patterns from \$10.00 to \$100.00 a pair. Note—No imitation lace is used in our stockings.



To Supply the  
Increased Demand

*Peck & Peck*

Announce the Opening of  
**The Fourth Hosiery Shop**  
at 448 Fifth Avenue

*THIS page represents but a few of the many originalities from our vast and varied collection—to be worn the coming season for those in search of the singular and the individual in Hosiery. At the same time we emphasize the fact that here can be found good quality Hosiery for everyday service. If you cannot favor us with a personal call, we suggest that you send for our illustrated booklet. Mail orders receive immediate attention.*

WITH REFERENCE, WE WILL SEND ON APPROVAL A GOOD ASSORTMENT OF STOCKINGS, AS WELL AS SOX, WITH ENGLISH CRAVATS TO MATCH. YOU MAY RETURN BY EXPRESS, AT OUR EXPENSE, ALL NOT WANTED.

**PECK & PECK**  
**FOUR FIFTH AVENUE**  
**HOSIERY SHOPS**  
NEW YORK

588 Fifth Ave. at 48th St.  
481 Fifth Ave. at 41st St.  
448 Fifth Ave. at 39th St.  
230 Fifth Ave. at 27th St.



33567. Hand-made real lace, inserted in the finest French silk stockings, \$17.00 a pair.



634. The best grade French shaded hand-made silk sox, all colors, \$4.50 a pair. Spitalfield silk scarf in many different patterns to match, \$2.50 each.



85E. Handsomely hand-embroidered Parisian pattern on fine French silk stockings, \$8.00 a pair. Many other new designs.



154C. Best quality English Shot silk sox with hand-embroidered clocks, pulling apart, showing white underneath, also other colors, \$6.50 a pair. Hand-made silk scarf to match, \$2.00. Bow tie to match, \$1.50.



# TWO WAYS TO SHOP FOR CHRISTMAS

## Which Way Will *You* Choose?

### The Usual Way

(a) Begin at once to worry about where to buy your gifts, and what to buy. Let Christmas, instead of a day of peace and joy, represent five or six long weeks of trouble, perplexity and unnecessary expense.

(b) Hurry madly from shop to shop, comparing as best you can their offerings and prices—and always with the haunting suspicion that your friends have themselves already examined and priced the very gifts you at last are compelled to buy for them—gifts that lack the charm of novelty.

(c) Suffer many disappointments on account of the limited variety of gifts offered by your local shops. Perhaps even make tiresome and costly trips to the city in search of what you cannot possibly discover nearer home.

(d) And finally be immensely disappointed by finding, probably on Christmas Eve, that some of the things you bought at the last moment cannot be delivered until many days after Christmas. A gift received late loses half its charm.

or

or

or

or

### The Vogue Way

(a) Do not give the subject a thought until about December 1st, when you receive Vogue's great Christmas Gifts Number, full of novel gift suggestions conveniently indexed for quick comparison and selection.

(b) Sit comfortably at home and look through the hundred and sixty pages of the Christmas Gifts Number, giving pictures, descriptions and prices of the very best offerings of the best shops. These gifts you can compare at leisure, and when you finally present them, they will have the great charm of novelty.

(c) Choose from the inexhaustible stocks of the leading shops as presented in the Christmas Gifts Number; and then either buy them direct from the shops or let Vogue take the actual purchasing off your mind and hands.

(d) Then, having made your selections and checked up your list in plenty of time, you will know that everything has been delivered so punctually that you can spend Christmas week in far more pleasant pursuits than last-minute shopping. This is the easy, Vogue way.

### Let Vogue Shop for You

Last year Vogue was asked to buy \$12,000 worth of Christmas gifts. More than 2,000 readers availed themselves in this way of our Christmas Gifts Number and Christmas Shopping Service. We expect them all to count upon us for the same thing this year; and we expect also to buy gifts for a great many new patrons of this department of Vogue. Be sure not to miss the Christmas Gifts Number, ready November 24th. Page 6 suggests one good way to secure it.

Each order, whether for some inexpensive little memento or a costly antique, will be executed with both despatch and discretion.

Plan now to do your Christmas shopping in this pleasant, effortless way. The Christmas Gifts Number will be ready for you on November 24th, and all orders for gifts are to be sent, as usual, to the

VOGUE SHOPPING SERVICE, 443 FOURTH AVE., NEW YORK



## November Sale **EAMCO** Floral Cut Glass Pitchers

**A**RE you using a Cut Glass Pitcher that is too heavy to be easily handled? Or an old Pitcher that does not match up with your glasses?

In either case you will want one of these beautiful EAMCO thin Floral Cut Glass Pitchers.

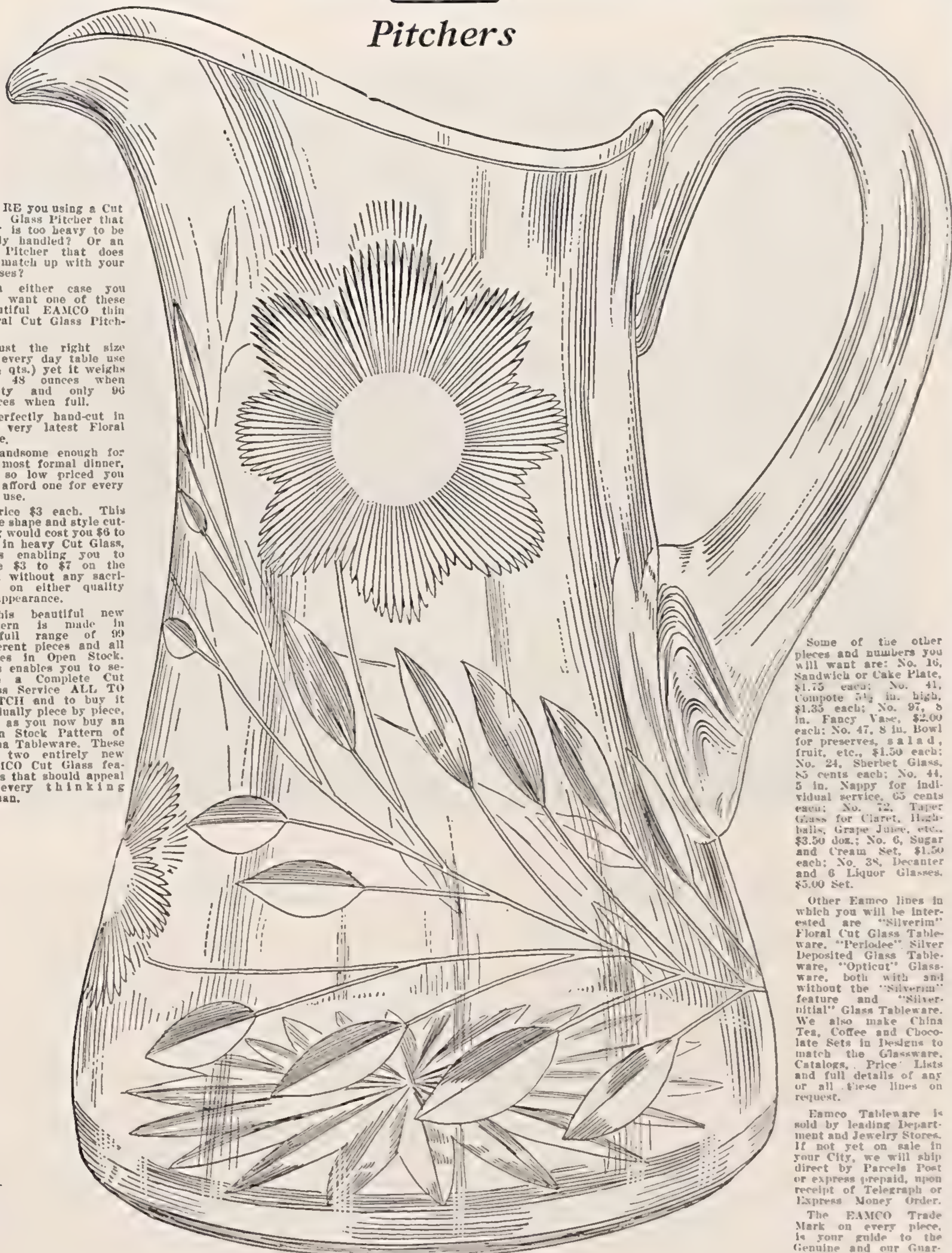
Just the right size for every day table use (1½ qts.) yet it weighs but 48 ounces when empty and only 96 ounces when full.

Perfectly hand-cut in the very latest Floral Style.

Handsome enough for the most formal dinner, yet so low priced you can afford one for every day use.

Price \$3 each. This same shape and style cutting would cost you \$6 to \$10 in heavy Cut Glass, thus enabling you to save \$3 to \$7 on the cost without any sacrifice on either quality or appearance.

This beautiful new pattern is made in a full range of 99 different pieces and all pieces in Open Stock. This enables you to secure a Complete Cut Glass Service ALL TO MATCH and to buy it gradually piece by piece. Just as you now buy an Open Stock Pattern of China Tableware. These are two entirely new EAMCO Cut Glass features that should appeal to every thinking woman.



Some of the other pieces and numbers you will want are: No. 16, Sandwich or Cake Plate, \$1.75 each; No. 41, Compote 5½ in. high, \$1.35 each; No. 97, 8 in. Fancy Vase, \$2.00 each; No. 47, 8 in. Bowl for preserves, salad, fruit, etc., \$1.50 each; No. 24, Sherbet Glass, 85 cents each; No. 44, 5 in. Nappy for individual service, 65 cents each; No. 72, Taper Glass for Claret, Highballs, Grape Juice, etc., \$3.50 doz.; No. 6, Sugar and Cream Set, \$1.50 each; No. 38, Decanter and 6 Liquor Glasses, \$5.00 Set.

Other Eamco lines in which you will be interested are "Silverim" Floral Cut Glass Tableware, "Periodee" Silver Deposited Glass Tableware, "Opticut" Glassware, both with and without the "Silverim" feature and "Silverim" Glass Tableware. We also make China Tea, Coffee and Chocolate Sets in designs to match the Glassware. Catalogs, Price Lists and full details of any or all these lines on request.

Eamco Tableware is sold by leading Department and Jewelry Stores. If not yet on sale in your City, we will ship direct by Parcel Post or express prepaid, upon receipt of Telegraph or Express Money Order.

The EAMCO Trade Mark on every piece, is your guide to the Genuine and our Guarantee of Satisfaction New Goods.

Exact size, drawn from actual photograph.

**ELECTROLYTIC ART METAL COMPANY, 303 FIFTH AVE., NEW YORK**





Founded 1826



## *The Studio of Interior Decorations*

*Is splendidly equipped to originate and carry out the simplest or most elaborate plans for the interiors of*

*Homes, Hotels, Theatres, Apartments and Yachts*

*Down to the very smallest detail the work of preparing the original preliminary color sketches and the execution of the approved plans is entrusted only to artists whose years of study and experience here and abroad have placed them at the head of their interesting profession.*

*The same careful attention is given to all the details of redecorating work for a single room as to the most elaborate dwelling.*

# *Lord & Taylor*

*New York*





Illustration Copyright 1913  
by The Spirella Co. Inc.

Natural grace or  
artificial stiffness  
Which

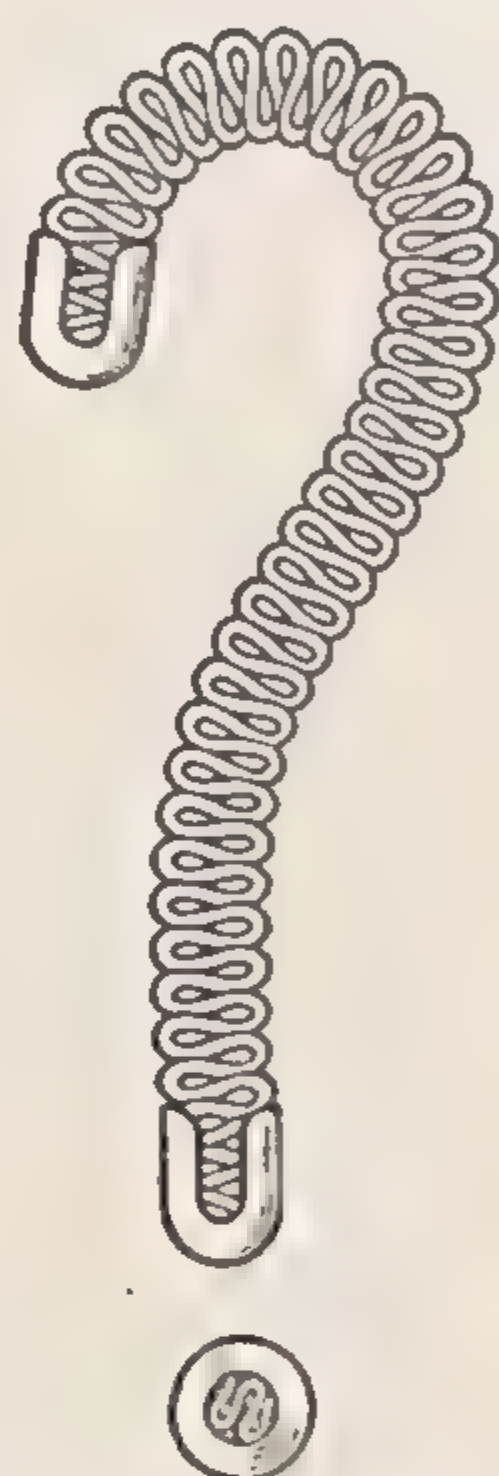


Illustration Copyright 1913  
by The Spirella Co. Inc.

# Spirella Corset



(Not sold in stores)

The hard lines and steeled constraint of the stiff, ready-made corset which forces the figure into the conventional mould are as unbecoming as they are uncomfortable.

To be modish and at her best a woman must have suppleness and the grace of natural movements, which are only possible with actual ease.

The perfect flexibility of Spirella boning and the fitting of each corset to individual measure give the wearer of a Spirella Corset soft, beauti-

ful lines and almost uncorseted freedom. While developing the best possibilities of each figure, the Spirella Corset yields easily to every movement of the wearer. Yet it never loses its original shapeliness.

The boning is guaranteed not to rust nor break within a year.

Spirella Corsets are not sold in stores. Our professional Corsetiere will fit you in your own home, no matter where you live.

## FREE Booklet "You at Your Best"

This handsomely illustrated booklet is brimful of new ideas about proper corsetry. It will tell you how you can look and feel your best. No woman who is really seeking comfort combined with correct style can afford to be without the information this book contains. It is *free*. Send for it today. With it we will send name of the Corsetiere who will serve you.

## SPIRELLA

506 Fifth Avenue, New York

London

Paris

Factories at Meadville, Pa.; Letchworth, England; Niagara Falls, Canada; Düsseldorf, Germany

THE SPIRELLA COMPANY INCORPORATED  
Dept. V 113, Meadville, Pa.

Please send me, without obligation, your free Spirella booklet and the name of your local Spirella Corsetiere.

Name.....

Street Address.....

P. O. ....

State.....





Country Life Press  
Garden City, N. Y.



Where Country Life  
in America is made



# There's Adventure in Country Life in America And Information Too

It tells of the joys of living in the country whether in the open or on a large estate, and it tells besides just how to get the most out of such living. It is a very beautiful magazine, but always practical.

## Here's Romance

Julian A. Dimock was in the Canadian Northwest wilderness last year. He froze his face, *the oil on the shutter of his camera froze*, it was 50 degrees below zero, but he got some great stories and no end of wonderful pictures. His first article is in the November issue.

## When You've Read Your Books

Where do you put them? Too little attention is paid in planning houses, to the style, placing, height, adequacy, and convenience of book cases. In "A Place for Books" Jared Stuyvesant goes carefully into the whole question and also discusses the possibilities of portable and built-in cases.

## Regulating the Climate of the House

A normal amount of moisture in the atmosphere of your room is necessary for health, comfort and economy in heating. There's a very instructive and helpful article by Phil M. Riley that tells you just how to keep your atmosphere wet or dry enough.

## Some Other Features

Leonard Barron, Editor of *The Garden Magazine*, tells "The Romance of the Chrysanthemum, the Golden Flower of the East."

"That Farm" is brought to a conclusion.

E. L. D. Seymour in *The Fruitful Land* writes on "Reclaiming That Neglected Orchard." "What the Neighbors Did" and "Inside the House that Jack Built" are continued. *Better Stock, Dogs, Poultry. From a Country Window* discusses "The Country Fair," "Horse Show Standards," "Money in Silver Foxes."

## Tom Masson of "Life" Finds Your Funny Bone

For you in "What Kind of a Dog?" He can do it, too. It is an account of a suburbanite's attempt to get and keep a dog that suits the neighbors. The most rollicking sort of good-humored fun, illustrated with clever drawings.

## Golf + Trapshooting =Claybird Golf

This new game was explained for clubs in September. Now Edward Cave, the inventor, explains how to modify it so that you can enjoy it at the smallest possible expense and in the most convenient way.

## A Word To You

Many people consider this the most glorious time of the year for the country. If you are there *Country Life in America* will easily double your pleasure. Use the attached coupon. You'll get this fine November number, the great Christmas Annual that bubbles over with cheer, the Automobile number, the February issue and finally the annual Spring Gardening issue in March. We offer you all five for the regular price of two because we believe that once you know the magazine you will never be without it.

**THIS COUPON SAVES YOU \$1.05**

Vogue  
11-'13

Dear Sirs:  
I enclose one dollar for which please send me *Country Life in America* for five months beginning with the November issue.

DOUBLEDAY, PAGE & CO.  
Garden City New York  
VALUE \$2.05



# Baker Electrics

## Simple and Safe Operation

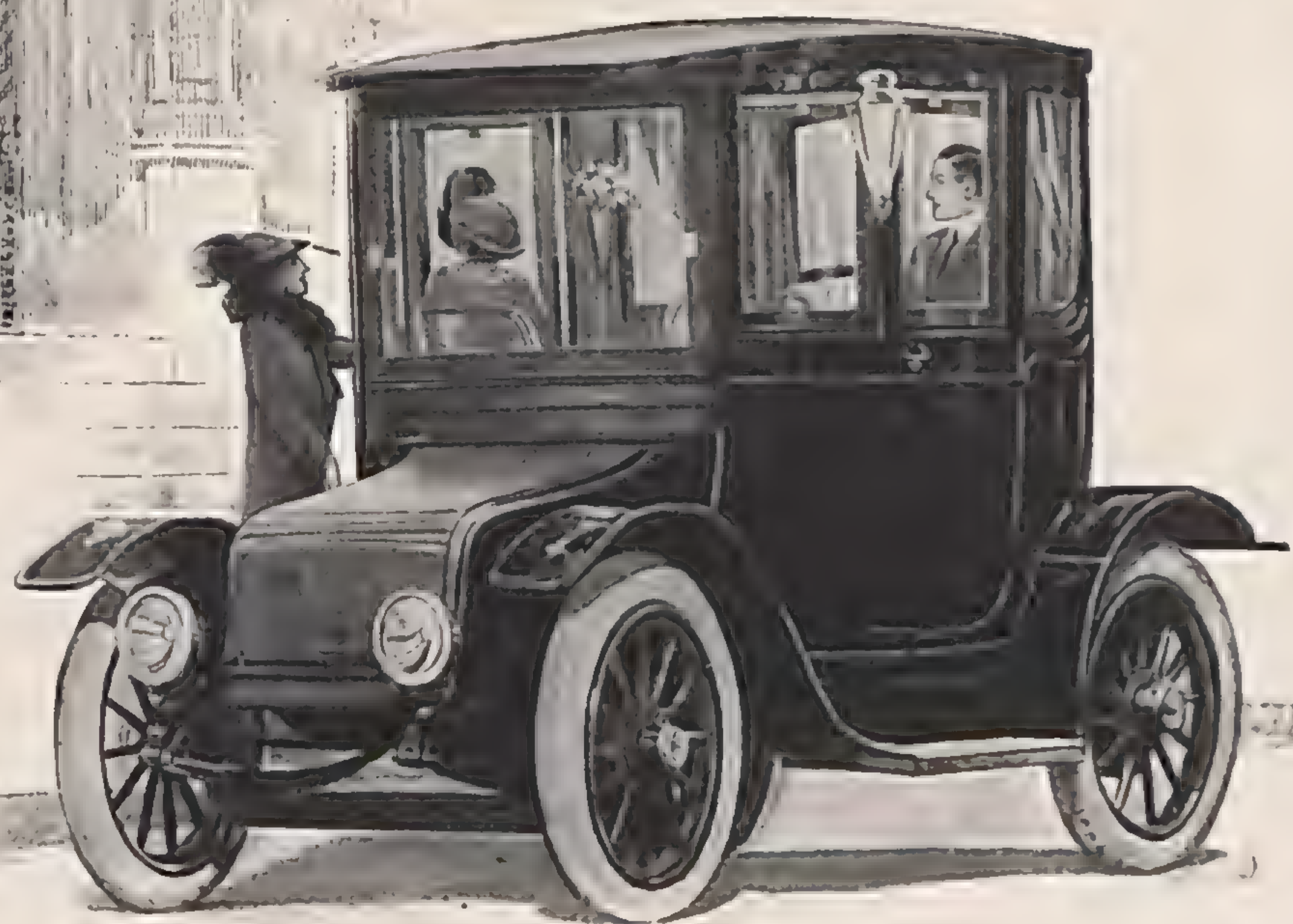
is a distinguishing feature of Baker Electrics. They have no electrical frills of construction which might fail to work in an emergency. The controller is operated direct by a hand lever; the brakes by foot pressure. Both are unfailing, perfectly simple.

Brakes and controllers which depend upon electrical contacts are not dependable. They are complicated. A faulty contact or a broken wire might leave the car helpless in an emergency. They are not found in the Baker Electric.

*Baker Service Follows Every Baker*

THE BAKER MOTOR VEHICLE CO.  
CLEVELAND

**Baker  
Electrics**  
QUALITY SERVICE





# SALES

# and EXCHANGES

## Wearing Apparel

**FOR SALE:** Doucet model evening coat, black satin, embroidered and lined with flame-color satin, fur collar. Cost \$185; sell \$50. No. 107-D.

**FOR SALE:** Bernard model Burgundy velvet suit, collar and cuffs moleskin. Cost \$130; sell \$40. Muff to match. Cost \$45; sell \$18. Size 36. No. 108-D.

**FOR SALE:** White charmeuse evening gown, size 36. Blue chiffon tunic embroidered in crystal and pearl. Charming model. Cost \$140; sell \$35. No. 109-D.

**FOR SALE:** Flesh-colored, satin evening gown. Black crystal embroidered tunic, green and gold girdle. Perfect condition. Cost \$120; sell \$25. Size 36. Talbot hat, black and white, worn twice. Cost \$45; sell \$18. No. 110-D.

**FOR SALE** at a sacrifice, unusually handsome, fine India shawl, for seven hundred dollars. In excellent condition. No. 104-D.

**FOR SALE:** Handsome, old Colonial dressing mirror, mahogany, claw feet, the wooden torches at sides. In perfect order. Price \$75. No. 105-D.

**FOR SALE:** Three-piece dark blue boucle suit, 12 yr., \$12.50. Grey mixture coat, lined King's-blue satin, 14 yr., \$10.50. Navy blue military cape, 12 yr., \$3.50. Double-faced tan mixture coat, 10-12 yr., \$7. Three white dresses, \$2.50-\$3.50. No. 126-D.

**FOR SALE:** Black crêpe de Chine plaited dress, \$17; black wool matelasse coat, dull gold satin lined, \$12.50; pink crêpe de Chine negligee, \$10; white Swiss negligee, \$4.50. All size 38. No. 127-D.

**FOR SALE:** Very unusual necklace, \$350. Bracelets, \$10; pin, \$15. Hand-carved Russian cigarette case, \$25. Large and very handsome India shawl, \$500. Large Marquetrie table, \$250. No. 122-D.

**FOR SALE:** Handsome 3-piece set carved rosewood furniture, \$1,000. Single-carved rosewood chairs, \$150. Oil paintings. Very old altar cloth. No. 123-D.

**FOR SALE:** Very large, fine, rose point applique lace shawl, \$500. No. 121-D.

**FOR SALE:** Wish to sell Black Fox set, large half-barrel muff and animal scarf for \$25. Never worn. No. 125-D.

**FOR SALE:** Very handsome black Chantilly lace shawl, suitable for evening wrap or dress drapery. No. 119-D.

**FOR SALE:** Riding habit, 36-38. Safety skirt, side saddle. Black Melton. Never worn. Made by Davis, Bond Street, London. Sacrifice, \$50. No. 118-D.

**FOR SALE:** White cloth suit made in Spring; perfect condition; size 34. Price \$15. No. 117-D.

**FOR SALE:** Two very handsome India shawls—square one, \$500; oblong one, \$200. Also one volume of "Punch," illustrated by John Leach. No. 116-D.

**FOR SALE:** Very rare Mink coat, tail border, 42 length, 40 bust. Cost \$800; price, \$300. Perfect condition. No. 115-D.

**FOR SALE:** Several dresses, tailored suit, also coat. Size 34. Good style; first-class condition. Reasonable. No. 114-D.

**FOR SALE:** Strikingly handsome evening gown, black Chantilly lace over watermelon-red charmeuse. 38—tall figure. Perfect condition and stylish. Worn twice; wonderful bargain; \$50. No. 106-D.

**WANTED:** Winter clothing for boy nine-year size. Waists and dark one-piece dresses for bust 36, waist 24, height five feet two inches. No. 167-B.

**FOR SALE:** Old-fashioned Paisley shawl made into opera or carriage wrap. Hand-woven blue and white woolen bedspread, made 1853; peacock design, \$30 each. No. 103-D.

## How to Buy and Sell All Sorts of Articles through Vogue

**H**AVE you something in your possession that you wish to sell? Is there an article you want and don't know where to find? Vogue has established this Sales and Exchanges department as a convenient means of placing you in touch with the thousands of Vogue readers who may be able to assist you.

When you want to dispose of a gown that is inappropriate for your own wear, or furniture that does not harmonize with your new home, or furs that are no longer of use, a message through Vogue will reach someone who wants exactly what you wish to sell.

Or if you are looking for something and don't know where to find it—it is more than probable that some Vogue reader has just that very thing and will be only too glad to correspond with you. For a dollar or two, you can make known your wants to every Vogue reader, without even disclosing your name.

It does not take long to make these transactions, and you are not inconvenienced. You simply insert your own message, or answer one of the messages already in Vogue.

Privacy is a great feature of the Sales and Exchanges. You may deal with anyone of the thousands who turn to Vogue for information on the intelligent spending of their money, and no one knows your name, except Vogue and the person with whom you are dealing.

It will pay you to read every one of the messages that appear on this page. You can obtain many an article at a mere fraction of the annoyance and expense of the auction room.

### HOW TO ANSWER THESE MESSAGES

Place your reply in a stamped envelope with the number of the message in a corner, (for instance, 350-A). Enclose this in an outer envelope and mail it to us. Do not telephone—all communication with the Sales and Exchanges Department must be through the mails.

Send no money—wait until the other woman writes to you.

If her answer to your letter is satisfactory, send Vogue your money order or certified check for the amount agreed upon. We will have the article sent you, and will keep your money on deposit till you instruct us to send the article to her.

Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

### HOW TO INSERT MESSAGES

If you have something you wish to sell or buy, insert your own message at the rate of \$1 for 25 words or less. Additional words, five cents each. We should have your message for the December 15th Vogue not later than November 14th.

Address every communication to

**SALES & EXCHANGES, VOGUE**  
443 Fourth Avenue New York City

## Miscellaneous

**FOR SALE:** Antique cherry four-poster bed, \$35; mahogany and cherry bureau, \$25; cherry candlestand, \$10; mahogany shaving stand, \$12; other antiques. No. 124-D.

**A PARTNERSHIP** is offered to a woman of social standing in a high-class New York millinery shop. Best references given and required. French. No. 169-B.

**FOR SALE:** Set of hand-carved dining-room furniture. Cathedral oak finish. Upholstered in tapestry. Cost \$850; sell at sacrifice \$400. Nine pieces in all. No. 120-D.

**FOR SALE:** Collection of 100 small souvenir gold, silver, and enamel coffee spoons representing foreign cities. Entire collection at sacrifice. Will sell singly or by the dozen. No. 112-D.

**FOR SALE:** Collection of old Dutch silver. Small and large exquisite cabinet pieces. European collection. Excellent for Christmas gifts. No. 113-D.

**WANTED:** Two good orchestra seats for Wednesday nights' Metropolitan Opera Season in exchange for two for Friday nights. No. 111-D.

**FOR SALE:** Two sets of four each, silk candle shades. One set in yellow, one green chrysanthemum decoration. Exquisitely beautiful for dinner or Bridge tables. \$20 a set. No. 102-D.

**WANTED:** Seed pearl necklace, large central design and pendant, smaller side designs and pendants. If not in city, send accurate drawing or photograph, naming price. No. 168-B.

**FOR SALE:** Sterling silver Japanese hand-made toilet set, chrysanthemum pattern, nine pieces, \$50; never been used. Also perfectly new Egyptian white silk bur-noose with silver threads, \$5. No. 101-D.

**FOR SALE:** Beautiful hand-made bedspread, crocheted strips joined by linen crash, border all around, cut corners, size 2½ by 3 yards; used two months. Cost \$35; sell for \$25. No. 100-D.

## Professional Services

**A COMPETENT** teacher in Cultural Courses for ladies whose early opportunities were neglected. Social secretary. References exchanged. No. 338-C.

**PRIVATE** secretary. Work of all kinds by an experienced lady of refinement. Accountant work a specialty. By the hour at residence or at her home. References. No. 339-C.

**SECRETARY** work and opening and closing homes a specialty. No. 347-C.

**A TRAINED** Kindergartner familiar with Montessori principles, conversant with household affairs, wishes position as governess in a family where she may have a congenial home. No. 346-C.

**GRADUATE** nurse, eight years' experience Nova Scotia, Protestant, desires position as companion to semi-invalid going South or to California. Best references. No. 345-C.

**YOUNG** woman thirty, exceptional qualifications, would like position as secretary or companion, or as traveling governess for child 6-8, or will chaperon older girl, very used to travel; understands housekeeping. No. 344-C.

**YOUNG** lady of highest social connections, speaking French, wishes position as companion or private secretary to lady of culture and wealth. Will travel. References exchanged. No. 348-C.





**DREICER & C<sup>o</sup>**

*Jewels*

**FIFTH AVENUE at FORTY-SIXTH  
NEW YORK**

MIDDLE-WEST BRANCH  
THE BLACKSTONE  
CHICAGO

THE  
**D**REICER collection of  
Pearls recently elaborated,  
is now the world's most important  
assemblage for sale—loose and  
arranged as necklaces.

IN THE  
**D**REICER collection of  
individual precious stones can  
always be found diamonds of rare  
quality, square, oval, round and  
Marquise for Engagement  
Rings.



# SHOPPERS' AND BUYERS' GUIDE

## Antiques

**ANTIQUE FURNITURE REDECORATED**  
Antique designs skilfully reproduced on both new and old furniture. Chinese lacquer a specialty. Pieter Myer, 50 W. 10th St., N.Y. Stuyvesant 2556.

**SOUTHERN LADY**, a connoisseur in antiques, will purchase very reasonably fine furniture, old-time silver, jewelry, etc. Mrs. M. S. Morel, 1424 Marengo St., New Orleans, La.

## Auction—Bridge—500

**"RAD-BRIDGE" new "Ruffinish" Playing Cards**, "Club Linen," "Velour" and "Basket Weave" Cards (patented) now come in both smooth and "Ruffinish." All in 4 colors each.

**Red—Blue—Brown—Green—**  
plain edge 25c per pack (Dozen \$2.75); Gold Edge 35c (Dozen \$4.00). Samples free. "There is no better 25c card for any game."

**"RAD-BRIDGE" Life's Illustrated Pad**. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad, \$2.50 per dozen. Now comes in

**New Cover by Blashfield** of "Life" giving new Royal Auction (or Lily) table and condensed "Essential Rules" making pad suitable for Bridge and Auction or Royal Auction (Lilys).

**"RAD-BRIDGE" sterling mark on Bridge** Accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our wallet of samples in addition.

**"RAD-BRIDGE" goods are sold by first-class** dealers everywhere, or will be sent direct, carriage paid on receipt of price. Dept. V, Radcliffe & Co., 141 Pearl St., New York.

**DALTON'S AUCTION BRIDGE**, with many illustrated hands in Royals. Price \$1.00 postpaid. The best works on Royal Auction. Wycil & Company, 83 Nassau Street, New York.

**"BRIDGE PARTY" SCORE PADS de luxe**, Royal (lily) auction score. Made in 6 tinted papers, 25c a pad, \$2.50 a doz. postpaid. Circulars free. Stearns & Beale, 217-219 Centre St., New York.

## Boas, Feathers, etc.

**MME. BLOCK**. Willow or Ostrich plumes made into handsome French plumes, a collarette or chic novelty. Paradise aigrettes cleaned, remodeled. Mail orders filled. 36 W. 34th St., N.Y.

**H. METHOT**. French Feather Dyer and Dresser. Originator of the art of reconstruction. Old feathers made into new. 29 West 34th Street, New York.

**CAWSTON OSTRICH FARM**, 500 5th Av., nr. 42nd St., N.Y. Exclusive Feather Shop of famous California Ostrich Farm. Highest quality plumes, moderate prices. Artistic recreating old plumes.

## Candies

**UNUSUAL CHOCOLATES & FUDGES** that melt in your mouth. Fresh every day from best ingredients. Sent anywhere; 80c a lb. Emma Bruns, 8 East 33rd Street, New York.

**EXCLUSIVE AND UNIQUE NOVELTIES** in Jack Horner pies, dinner favors, table decorations. Your own ideas developed. Write me. Emma Bruns, 8 East 33rd Street, New York.

**YE KYNG'S TOWNE SWEETES**. Chocolates and bon bons manufactured by firm of ladies. Established 1906. Best ingredients, fork dipped. 1 lb. prepaid, 90c. Hall & Bailey, Kingston, Mass.

## China and Cut Glass

**THE FURNESS STUDIO SHOP**  
22 East 34th Street, New York. Exclusive hand decorated tea table fittings. Cups and saucers, tea caddies, tea sets and tea trays.

**HAND PAINTED CHINA**. Original designs for prizes, wedding gifts & table decorations, prices reasonable. Lessons in China Painting. Firing. Write Carrie L. Gwatkin, 2390 Broadway, N.Y.

**YOUR MONOGRAM**  
on Limoges China, 100 piece dinner set, gold bands, solid gold knobs and handles, \$45. C. J. Dierckx, 34 West 36th St., N.Y.

## Cleaning and Dyeing

**BLANCHISSEUSE de FIN**. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N.Y. Tel. 2685 Plaza.

**MME. PAULINE** Cleaning and Dyeing. House and Street Gowns. Laces. Chiffons, etc. 233 West Fourteenth Street, 115 E. 34th St., and 900 Sixth Ave., N.Y.

**LEONTINE CLEANING FLUID** for cleaning lace yokes, hems of evening gowns, white gloves, kid & satin slippers. Sent anywhere p.d. \$1, 50c, 25c. Leontine Co., New Haven, Conn.

*A classified list of business concerns which we recommend to the patronage of our readers*

**One year, (24 issues) payable yearly in advance..... \$60.00**  
**One year, (24 issues) payable monthly in advance..... 66.00**  
**Six months, (12 issues) payable in advance..... 32.00**  
**Six months, (12 issues) payable monthly in advance..... 34.00**  
**Per Insertion, (minimum order 4 insertions) in advance.... 3.00**

Space limited to 4 lines—about 25 words. Forms close one month and three days in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York.

## The Little Bronze Shoe

**N**EARLY a hundred years ago, in the old German town of Mainz, an inventor found a way to beautify plaster casts with thick coats of bronze.

Long years of experiment followed, and when the idea finally came to America it had evolved into Kathodion Bronze, a truly remarkable material. A little studio of Kathodion products grew into the thriving Art Bronze Gift Shop; but its proprietors knew the idea was capable of still bigger things and looked for a road to expansion.

With Vogue they discussed their product and the possibilities of selling it on a broader scale. And Vogue made the suggestion that the Art Bronze Gift Shop should offer to take the baby's first shoes and preserve them in bronze through the Kathodion process.

Advertised in the "Shoppers' & Buyers' Guide," these little bronze shoes—each pair made to individual order—have won an astonishing success. Here is a letter from the Vice-President of the Kathodion Bronze Works:

"During the month of June, 1913, we received from our advertisement in the 'Shoppers' & Buyers' Guide,' ten replies. During July, twenty-one replies. During August, thirty replies; and during September we have been receiving three replies a day, which will give a total, for the month, of ninety inquiries.

"From these inquiries we have received orders for forty-eight pairs of baby-shoes and we have yet to hear from the circulars sent out last week.

"When consideration is taken of the fact that we have only been running a four-line advertisement, we think this a most wonderful showing, and that Vogue is one of the greatest advertising mediums in the world."

One might be tempted to moralize over this letter; and over the excellent advertising success that led up to it. But we shall not moralize; we simply invite you to keep on reading these pages for the newest, most original and most interesting little announcements that you will find anywhere, in any magazine.

**SHOPPERS' AND BUYERS' GUIDE SERVICE**  
**Vogue 443 Fourth Avenue New York**

## Cleaning and Dyeing—Cont.

**LEWANDOS**  
Americas Greatest Cleaners and Dyers  
17 Temple Place & 284 Boylston Streets Boston  
1633 Chestnut Street Philadelphia

**LEWANDOS**  
557 Fifth Avenue New York  
1335 G Street Washington  
Albany Rochester Hartford New Haven Bridgeport

**LEWANDOS**  
Waterbury Providence Newport Fall River Springfield Worcester Salem Lynn Portland Cambridge Brookline Roxbury Waltham Watertown

**KNICKERBOCKER CLEANING CO.**  
402 East 31st Street, New York.  
New York, Newport.  
High class cleaners and dyers.

## Children's Clothes

**CHILDREN'S WEAR** from infancy to twelve yrs. Garments made to order, smocked and exclusive models. Boys' dresses, one to six yrs. specialty. Beebe & Shaddle, 38 W. 33d St. Tel. 7537 Mad.

**IMPORTED SMOCKED FROCKS**. Sizes from 6 months to 15 years. Prices reasonable. Order now for Fall. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

**MISS MOORE**. Our specialties for children are absolutely unique. D'Jibba, Hohenzollern, Fauntleroy, Luxembourg and other frocks. Boys to 6, girls to 14 yrs. 547 Boylston St., Boston, Mass.

**BABY'S FIRST SHOES** cast in bronze (gold, silver or copper finish). Preserves forever each crease & wrinkle as baby wore them. Write for circular. Art Bronze Gift Shop, 501 5th Ave., N.Y.

**BABY SHOP**. Dainty hand-made Layettes. Mothers relieved of all responsibility and worry. Mail orders solicited. Elizabeth Coleman, Infant Outfitter, 247 South 20th St., Philadelphia, Pa.

**VICTOR BABY DRESSER**. Do not dress Baby on lap. "Victor" Baby Dresser holds baby, and makes dressing easy for mother and child. Victor Mfg. Co., Detroit, Mich.

**EXCLUSIVE MODELS** Children's frocks, 4 to 12 years. Smocked designs—dancing and school dresses. Moderate prices. Needlework Dept., Y. W. C. A., 14 West 45th St., N.Y.

**SMOCKING CHILDREN'S CLOTHES** a specialty. Moderate prices. For illustrations and particulars, write Miss J. H. Billings, 337 Humphrey Street, New Haven, Conn.

**INFANT'S HANDMADE DRESSES** "long" or "short," from \$1.35, others from 49c; every baby need at lowest prices. Catalog free. Stuart Shop, 57 W. 39 St., N.Y. Tel. Bryant 1785.

**GROW & MARTIN, PHILADELPHIA**, Pa., 1529 Walnut Street. We make a feature of mail orders for exclusive models in coats and dresses for misses and children.

**FORD'S FLEXIBLE SHOES** for children (nature Shape). Pliable soles, easy and comfortable. Send for ill. catalog No. 45. Ford & Allen, Inc., 45 Federal St., Boston, Mass.

## Chiropody

**DR. E. N. COGSWELL**, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, \$1 Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

**DR. ALFRED CHARLES LEVY** will thoroughly examine your feet and advise the best method of curing your foot troubles. 1576 Broadway, above 47th St., N.Y. Bryant 583.

## Christmas & Greeting Cards

**GIFT SHOPS EVERYWHERE**  
Sell Davis Quality Cards for all occasions.  
The A. M. Davis Co., Boston.

**UNIQUE DINNER FUN IN DAVIS**  
Quality Dinner Cards.  
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Unlike the Ordinary kind.  
Dainty Hand-Colored designs.  
Charmingly written sentiments.

**WHICH FIT EACH GIFT**, such as Fancy Work, Crochet, Handkerchiefs, Umbrellas, Jewelry, Gloves, Lingerie, Slippers, Books, Stationery, Neckties, etc., etc., many designs.

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**HAND-COLORED CHRISTMAS CARDS**  
Exclusive designs on imported deckle-edged stock sent on approval. Consignments for sales. Jessie H. McNicol, 15 Huntington Ave., Boston.

**AT YOUR REQUEST**, a circular describing Christmas greetings, etc. Assorted packages of Christmas greetings. Choice, select, different. Solatia M. Taylor, 56 Broomfield St., Boston, Mass.



# W SHOPPERS' AND BUYERS' GUIDE W

A classified list of business concerns which we recommend to the patronage of our readers

## Christmas & Greeting Cards (Continued)

**CARDS AND MOTTOES** expressing fine sentiments. Special holiday showing. Quarterly covers, children's books. Biblical pictures. Book & Art Exchange, Mad. Av. & 31th St., N. Y.

## Corsets

**MME. S. SCHWARTZ**  
Corsetiere,  
11 East 47th Street, New York.  
Telephone 1552 Murray Hill.

**MME. BINNER**  
Corsetiere, is cultivating figures with her famous corsets. New establishment, 561 Fifth Avenue, New York; formerly 18 East 45th Street.

**MME. ROSE LILLI, Corsetiere**  
Models which accurately forecast the "Trend of Fashion." Custom made only.  
15 West 45th St., New York. Tel. 2818 Bryant.

**GOSSARD FRONT LACED CORSETS**  
Olmstead Back Laced fitted by experienced corsetieres, \$3.50 up. Corsets to order, \$10. Olmstead Corset Co., 44 W. 22nd St., N. Y. Gram. 5224.

**GOODWIN** Corsets of every description. Ready to wear from \$5, and custom made from \$10. 373 Fifth Ave., at 35th St., N. Y. Telephone 3293 Madison Square.

**LE PAPILLON CORSET CO.** Mme. Gardner. Mgr., 26 W. 39th St., N. Y. Corsets to order and ready to wear; our goods are universally admitted to be of superior style, fit, finish & workmanship.

**BERTHE MAY'S CORSETS**, Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

**WADE CORSETS**. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

**ADELINE DONSHEA**, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 3308 Greeley.

**MME. BARCLAY, MODART FRONT LACE** Corsets. Also original designs of custom made back laced corsets. 553 Fifth Ave., N. Y. Tel. 4474 Murray Hill.

**CORSET HOSPITAL**. Repairing, cleaning, re-modeling. High-priced corsets duplicated reasonably. Corsets to order \$10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2231 B'way, N. Y.

**LINES AND POISE** you want at the price you want to pay. La Grecque Corset fitted by expert corsetieres without charge. Van Orden Corset Co., 45 West 31th Street, New York.

**THE GILLETTE CORSET** designed in Paris for the American Woman—made to individual measure. Exclusive representative wanted in leading cities. Retail establishment, 569 5th Ave., N. Y.

**"MY HUSBAND'S CORSET."**  
Whole back, no lacing to do, no clasp. From stock, \$10.00. To measure, \$18.00 upward. Mrs. Gene Watson, 17 East 48th St., N. Y.

**INDIVIDUAL CORSETS** designed for individual needs. Mail orders carefully attended to. Prices reasonable, satisfaction guaranteed. Mrs. L. L. St. John, 418 5th Ave., N. Y. Tel. Greeley 3722.

**HAUSER & PRENTISS**, 655 5th Ave., N. Y. Artistic lines and comfort assured. Reasonable prices. Singers' corsets a specialty. Brassieres to order; rubberized brassieres & belts for reducing.

**KATHERINE D'ARCY** Hip confining, low bust corsets, of the latest vogue. Style and wearing quality guaranteed. Cleaning and repairing. 500 5th Ave., New York.

**MME. HEMPHILL**  
Corsetiere.  
Custom made only.  
366 Fifth Ave., N. Y. Tel. 2197 Murray Hill.

**ABDO-SUPPORT CORSET** is for every woman requiring abdominal support. Special corsets for slender or stout figures. Circular. Emma Kaufman, Corsetiere, 4759 B'way, Chicago, Ill.

**LA PATRICIA CORSET CO.**  
Mme. Sara, Corsetiere. Not sold in stores.  
4 West 33rd St., New York City.  
120 Boylston St., Boston, Mass.

**MADAME DYER'S**  
Figure-building Corsets. Custom made and ready to wear. Mail orders attended to promptly. 400 Boylston Street, Boston, Mass.

## Dancing

**ALVIENE**. Newest dances and graceful carriage rapidly taught. Boston, Tango, One-Step, etc. Individual and private class instructions. Grand Opera House, 309 W. 23d St. Tel. 1616 Chelsea.

**BROADWAY** Dancing Academy. Society, stage dancing taught privately. Specialty dances. Boston, one-step, Tango, Argentine, etc. Private classes. Prof. Santo, 81th St. & B'way. Tel. 6135 River.

**ACADEMY OF DANCING** for latest tangos, trots, one step & hesitations. Up-to-date styles. Private lessons or Classes. Prof. Constantine, 2307 B'way, bet 83 & 84 St., N. Y. Schuyler, 7089.

## Decorating and Furnishing

**FLORAL DECORATIONS**. For All Occasions. Weddings, Dinners, Dances, Parties. Prettiest Novelties in Floral Art. Max Schling, 22 W. 59th Street, New York. Tel. Plaza 124L.

**MRS. BARNEWALL and MISS SWORDS**, Inc., Interior furnishings. Decorated furniture, wall papers, chintzes, mantels, Italian pottery, lamps and shades. 6 West 40th Street, N. Y.

**VOSS DECORATING CO.** Decorative furnishing and general upholstering for town and country homes. Interesting old English furniture. 7 E. 41 St., N. Y. O. H. Voss, Mrs. J. Deeks Koehl.

**KITCHENS PLANNED AND EQUIPPED** for efficiency. Labor and time-saving devices at department store prices. Estimates furnished. Helen M. Logan, 693 Madison Ave., New York.

**EXPERIENCE AND TASTE** in the selection of interior furnishings are at your disposal without expense. Inquiries solicited. Miss K. R. Gerry, Interior Decorator, 546 Fifth Ave., N. Y.

**PAINTINGS, PRIMITIVE and MODERN** Old laces, wood carvings, genuine period furniture. Everything for decorating homes of refinement. Miss K. R. Gerry, 546 5th Ave., N. Y.

**McELROY STUDIOS**. Interior decorations, special designs for furniture, mirrors, lamp shades, etc. Bridge prizes. 158 Madison Ave., bet. 32nd & 33rd Sts., N. Y.

**MISS McBURNEY & MISS UNDERWOOD** Interior Decorating.  
Chintz, carved wood fixtures, papers, furniture. 42 West 39th St., New York. Tel. Greeley 2808.

**THE ERKINS STUDIOS**. Sundials, benches, vases, flower boxes, fountains, mantels, Pompeian Stone. Handsome illustrated catalogue free. 228 Lexington Avenue, New York.

**ARKMAN STUDIO**. Trained specialists for interior decorating and furnishing, advising and buying. Particular attention to color and correct "Period" use. 41 West 39th St., New York City.

**GENUINE MAHOGANY** dining-room suites \$300; Post beds \$25; Wing chairs \$20. Beautiful antique replicas. Quality guaranteed, best references offered. Henri Lloyd Studios, Govans, Md.

**DINNERS—BRIDGES—LUNCHEONS** "Preserved Flowers." Use them again and again. Cute little favors—Inexpensive—our advice free. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**FOR YOUR HOUSE OR TO WEAR** Wonderful "Preserved Flowers" from Bohemia. See descriptions under Specialty Shops, page 22. Austro-Hungarian Co., 4 West 33rd St., N. Y.

## Delicacies

**DELICACIES FOR THE SICK**. Broths, purees, desserts, etc., ready and to order. Kitchens open for inspection. Send for catalogue. Home Bureau, 52 W. 39th St., N. Y. Tel. 406 Greeley.

**THE CAKE SHOP**. Wherever the Cake Shop Cakes go, they carry with them the conviction of home. Absolutely nothing commercial about them. 362 Mad. Ave., N. Y. Tel., Murray Hill 5886.

**DELICIOUS HOME MADE** Mince Meat, Jam and Pickles. Send for price list of our specialties. Mrs. George C. Preston, Pine Tree Cottage, Philipps Manor, New York.

**SOUTHERN GOOD THINGS**. Home-made Fig preserves, sweet pickles, brandied peaches, &c. Recipe for delicious Crab Gumbo, 25c. Miss Angelica Schuyler, 153 Church St., Mobile, Ala.

## Dress Accessories

**DIAMOND CORSET SHIELDS** save dress, underwear, corset from friction and moisture. Fit any corset. 25c pair at stores or by mail. Merckham Trading Co., 7 West 22nd St., N. Y.

**G. M. SADLEIR**, Accordion and side plaitings, pinning, tucking, buttons covered in all styles; hemstitching, fancy dyeing of nets, chiffons, etc. Mail orders promptly filled. 38 W. 34th St., N. Y.

**EVERY ACCESSORY** For the fashionable lady can be found in this guide. The shops are all very interesting.

## Embroidery

**MRS. C. H. OTT**, 10 West 33rd St., N. Y. New designs for waists and gowns. Stamped goods. Hand made waists from \$5 up. Initial Embroidery a specialty.

**CROSS-STITCH EMBROIDERY**. New and unusual designs—center-pieces, table covers, scarfs, pillows, guest towels, etc. Commenced pieces on approval. Hurm Art Shop, 27 5th Ave., N. Y.

**EXCLUSIVE MONOGRAMS** Designed in all sizes for various materials and uses. Julia Knoffkott, 110 West First Street, Mansfield, Ohio.

**DISTINCTIVE HAND EMBROIDERED** Linens. Baby Wear Novelties for gifts, etc. May I send you our new catalogue. Mr. Moore, The Irish Linen Co., Davenport, Iowa.

## Employment Agencies

**MISS G. H. WHITE**, agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

**MISS BRINKLEY**, 507 5th Ave., N. Y. nr. 42d. Tel. 2414 Murray Hill. Supplies governesses, housekeepers, competent household servants, personally investigating references. Inventories taken.

**MRS. PILLSBURY**, Educational Agency, 507 5th Ave., N. Y. Tel. Murray Hill 6185. Teachers, governesses, nurses, ladies' maids, companions, secretaries, trained nurses. Housekeepers a specialty.

**MISS FITZGERALD'S** Employment Bureau. Governesses and Nurses Agency, 563 5th Ave. Entrance 42d St. Superior help. References investigated. Apartments secured and rented.

**MRS. TABER**  
Algonquin Employment Agency.  
Telephone 4961 Plaza. Efficient Servants.  
709 Lexington Avenue, New York.

## Entertainment, etc.

**ENTERTAINERS & MUSICIANS** furnished for all occasions. Children's parties a specialty. Trained dogs, Magicians, Moving Pictures, Etc. 1879, Gottschalk & Alpuente, 347 5th Ave., N. Y.

**ENTERTAINMENT** for Children's Parties. Also after-dinner entertainers for adults. Many exclusively ours. Music for weddings, dances and teas. Dean's, 628 5th Ave., N. Y.

## Fancy Dress and Costumes

**MASQUERADE COSTUMES**. Any period made to measure. To rent or for sale. New ideas for fancy dress balls. Broadway Costuming Co., 150 West 48th Street, New York.

**TEXTOR**  
Costumes for Private Individuals a specialty for ball masque, amateur theatricals. 164 West 48th Street, New York. Telephone Bryant 4335.

**EAVES COSTUME CO.** Fancy & theatrical costumes on hand or made to order for all occasions, to hire or for sale. 226 West 41st Street, near Broadway, N. Y. Telephone Bryant 3044.

## Flesh Reducing

**ARE YOU STOUT?** Reduction assured by scientifically applied exercise. Private instruction, both sexes. Booklet, 11th season. Berkeley Lyceum, 21 W. 44th Street, New York.

**REDUCE EASILY AND AT EASE** Electro-Thermal Blanket gives heat that makes you perspire. Good for rheumatism. Circular. Mrs. A. K. Lewison, 165 E. 15th St., New York.

## Furniture

**LEAVEN'S FURNITURE** Simple, Straight line—unfinished, stained, enamelled, ornamented. Illustrations Free. Confer with decorators, or Leavens & Co., Mfrs. & Finishers, Boston, Mass.

## Furs

**FUR REMODELING**. Specialty of Renovating Old Fur Garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 25 West 23rd St., N. Y. Phone 1162 Grmcy.

**REINER FUR SHOP**  
Mr. Reiner offers you his individual attention. Smart styles. Sensible prices.  
23 W. 38th St., N. Y. Tel. 4553 Greeley.

**ART FUR SHOP**—Everything in furs not found elsewhere. We have it—or make it at short notice. Old furs made like new. 4 East 46th Street, New York.

## Gowns and Waists Made to Order

**JEAN MICHEL and LOUISE MICHEL**. Gowns for all occasions. Exclusive Styles—Perfect Fitting. 22 West 40th Street, New York. Telephone 4564 Bryant.

**MRS. CLARKE**. Imported and to order gowns, blouses and lingerie. Also stock sizes in French and domestic models. 182 Madison Ave., near 34th St., New York.

**ARTISTIC DRESSES** Made from your own material. Unusual remodeling. Reasonable prices. HOMER, 114 W. 37th St., N. Y. Tel. 5265 Greeley.

**NEW FALL FABRICS**. Send for free samples. Exclusive novelties and reliable staples by the yard at Mill prices. HOME WOOLEN MILLS CO., Vine St., Chambersburg, Penn.

**MRS. COPELAND** offers individual gowns for the individual woman. The Cambridge Bldg., 334 Fifth Ave., N. Y.

## Gowns and Waists—Cont. Made to Order

**VICTORINE—REBUILDER OF GOWNS** Old gowns of every kind remodeled equal to new. Evening gowns a specialty. Closes July 1st. Open Fall Season Sept. 1st. 160 W. 84th St., N. Y.

**DRESSMAKER**. Miss Carey, 601 West 144th Street, between Broadway and Riverside Drive, New York. Smart gowns and frocks. Velvets, Brocades, Charmeuse, Trousseaux.

**LEMAITRE & MACK**  
Importers  
Trousseaux, Gowns and Fancy Tailoring,  
23 West 45th St., New York. Tel. 4795 Bryant.

**MAGOVERN & HAGAN**. We make a specialty of Trousseaux, Evening Gowns and street costumes of exclusive designs. Gowns made up at short notice. Prices moderate. 13 W. 39 St., N. Y.

**MRS. ERIKSON, DRESSMAKING**. Chic Gowns Made to Order at Short Notice. Evening Gowns a Specialty. 140 W. 95th St., N. Y. Tel. Riverside 1929.

**EMILIE** formerly LE BOUDOIR  
23 West 46th Street, New York.  
Gowns, Tea Gowns, Blouses,  
Dancing Frocks.

**MRS. SQUIRES**  
Out of Town Orders Solicited. Evening gowns, lingerie, blouses, trousseaux. Prices Reasonable. 263 West 87th Street, New York City.

**NOELIE ET CIE**.  
55A Sloane Square, London.  
When in England call at above address  
for inexpensive frocks and smart renovations.

**MISS M. E. JOHNSTON**.  
Gowns and Waists to order for all occasions. Also tailored suits.  
9 E. 48th St., N. Y. Tel. Murray Hill 200.

**M. E. WALSH** Telephone 7265 Plaza.  
Formerly of 67 West 44th Street, New York.  
Trousseaux, Gowns, Wraps, Fancy Tailor Suits.  
Prices moderate. 60 West 53d St., New York.

**MISS A. NYLANDER, Dressmaker**  
Everything in ladies' attire from evening gowns to lingerie dresses. Prices moderate. 174 E. 71st Street, New York. Tel. Lenox 6377.

**MME. BEAUDRY**. Imports and makes to order gowns, tailor suits, blouses, wraps and tea gowns. Original Designs. 715 Madison Avenue, New York.

**M. A. BODEE CO.** Gowns adapted with perfect lines to the individual figure. Model of figure made for out of town customers. Sara Hadley Bldg., 9 East 35th Street, N. Y.

**MME. CHAMBERT, EST. 1887**  
Gowns for all occasions, to order. Specialty—well fitting tailored gowns. 157 Lexington Ave., (30th St.), N. Y. Tel. 864 Madison Square.

**CURRAN GOWNS**. Dinner, Evening, Street Gowns and Waists. Remodeling also done. Prices Reasonable. 134 Lexington Avenue (30th St.), New York. Tel. Madison Square 5481.

**MRS. SPENCER** formerly LE BOUDOIR  
24 West 40th Street, N. Y.  
Gowns—Blouses—Negligees  
Evening Gowns a specialty.

**MRS. A. VESPER**. Smart and exclusive gowns and coats. Evening gowns a specialty. Imported models copied. Materials taken. 142 West 82nd St., New York. Tel. Schuyler 5297.

**FAUCHER & GOLDEN**, to the woman out of town, offer to make gowns, suits, wraps, and blouses without fittings. Correspondence invited. 2 West 47th St., New York. Tel. Bryant 3477.

**THE LITTLE QUEEN, Inc.** Makers of Gowns for Ladies. Specialists in the creation of Dresses and Suits for Young Ladies and Children. 56 West 46th Street, New York.

**LEWENTHAL—GOWNS & WAISTS** suitable for all occasions for fashionable women. Reasonable prices. 632 Madison Avenue, New York.

**YOUR OWN MATERIAL** made into gowns of the latest Paris modes. Old gowns remodeled. Prices reasonable. Mme. Leighton, late of Lord & Taylor, 237 W. 107th St. N. Y. Tel. River 395.

**BLENDA**, Importer and Designer. Evening Reception, and Ball Gowns a specialty. Original designs. French models copied to individual requirements. 648 Lincoln Parkway, Chicago. Phone.

**A FRENCH DRESSMAKER** will design and make you a gown or a tailored suit at a very special price in order to introduce her work to Vogue readers. Mme. LaValle, 425 5th Ave., N. Y.

**GOODMAN SHIRTWAISTS** Tub suits and skirts in madras, linen, silk and flannels. Oldest established. 10 West 46th St., N. Y. Tel. 442 Bryant.

**MISS M. BIRTH**  
Importer and designer of handsome evening, afternoon and calling gowns; and smart tailored suits. 62 W. 49th St., N. Y. Tel. Bryant, 8345.

**MARY A. KEENA**  
Original designs in afternoon and evening gowns, my specialty. Suits, coats, wraps, and also simple morning dresses. 43 W. 46th St., N. Y. Bryant 361.

(Continued on page 28)



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 27)

## Gowns and Waists—Cont. Made to Order

**THE FAIRY FINGER SHOP** Will make to your measure hand embroidered waists for tailored suits. Send sample of your cloth. \$10 and up, according to material. 64 W. 40th St., N. Y.

**MISS HOLLAND**  
Correct Gowns, Suits, Separate Coats and Lingerie for evening wear.  
423 Boylston Street, Boston.

**MME. ZARA**  
Smart gowns and suits made to order. Exceptional line of made-up top-coats of my own design. 625 Lexington Avenue, at 53rd Street, New York.

## Gowns and Waists Ready to Wear

**THE MENDING SHOP.** Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison Square.

**REBA.** 2381 B'way, N. W. Corner 87th St., N. Y. Fall models in gowns, frocks, coats, blouses and wraps. Imported and Original Designs. Mail orders promptly filled. Send for catalogue.

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**D. MAXON & CO.**  
1552 Broadway, at 46th, N. Y. Genuine Sample Suits, Gowns, Wraps. Imported French models, originals. All sold at half-prices.

**MAISON D'ART** 46 W. 33rd St., N. Y., just across the way from the Hotel McAlpin. Exquisite fall gowns, dainty waists and up-to-the-minute dress novelties. Prices reasonable. Call on us today.

**JENNIE MAC BRIDE** Originator of gowns for all occasions. Fall importations now in. Dainty Misses' frocks. Negligees and boudoir caps. Moderate prices. 18 W. 37th St., N. Y.

**KATHARIN CASEY**  
Gowns for all Occasions.  
Fancy Tailoring. Remodeling also done.  
36 E. 35th St., New York, Tel. 1033 Murray Hill

**AVEDON.** N. E. Cor B'way & 110th St., N. Y. Crepe de chine afternoon gown, handsomely draped. Yoke skirt, loose blouse waist lace trimmed. Black and navy, \$13.75; value \$25.

**SCHER'S DISTINCTIVE GOWNS.** Copies of imported models. In all fabrics \$18 up. Model Blouses \$5 up.  
500 5th Ave. cor. 42nd St., N. Y. Suite 718.

**SCHER'S SMART AUTO AND TOP COATS** In Duvetyn, bouclé and chinchilla. Comfy 36 in. coat \$12.50; 50 in. draped at bottom, newest effect \$18.50. J. Scher, 500 5th Ave., N. Y.

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**THE GREEN SHOP** has many charming afternoon gowns in charmeuse at \$18 and more. New and dainty Fall and Winter models. Call or write. 55 W. 45th St., N. Y. Tel. 5432 Bryant.

**THE GREEN SHOP** is showing many exclusive suits, coats, evening wraps and furs at special prices for the Fall. Visit us or write. 55 West 45th St., N. Y. Tel. 5432 Bryant.

**HANNIS & LE VEY,** The Waist Shop. Gowns, coats, dresses, skirts, waists, neckwear, etc. Special orders on short notice. 59 West 42d Street, New York.

**ROYAL APPAREL CO.** Evening gowns, afternoon frocks and street dresses direct from manufacturer to you. Lowest possible prices. Best materials. Booklet O free. 35-6th Ave., N. Y.

**MRS. G. H. EAMES.** 717 Boylston St., Boston, Mass. Exclusive "Ready to Wear" made in our own workrooms. Gowns, suits, waists, coats and wraps. Telephone 5818 Back Bay.

**HAAS** Gowns and costumes for the smart American woman of fashion. Exquisite creations superbly tailored, prompt, courteous service. 231 B'dway, at 82d St., N. Y. Tel. Schuyler 4279.

**B. PLUMER—"LINGERIE SHOP"**  
Imported models of gowns, blouses, frocks and coats. Also trousseaux made to order. 7th Ave. and 51st St., N. Y. Tel. Columbus 4545.

**A. L. LA VERS CO. SPECIALTY SHOP**  
Furs, millinery, gowns, dresses, waists and coats. 192-194 Boylston St., and 32-34 Park St., Boston, Mass.

**WIDOFF**  
Smart Gowns for every occasion at short notice if desired. Prices reasonable. 32 East 58th St., N. Y. Tel. Plaza 5444.

## Hair Goods & Hair Dressing

**ANNA J. RYAN.** Fashionable devices in curls, pompadours, switches, transformations and wigs. Mail orders a feature. 296 Broadway, near 113th St., N. Y. Tel. 5566 Morningside.

## Hair Goods & Hair Dressing (Continued)

**LEHNERT & ALEXANDER,** Ladies' Hair Dressers, 309 Mad. Ave., N. Y. Just below 42nd St. Natural gray and white hair. Inventors of the latest creation, The Torsdale Coiffure.

**WILLIAMS.** Ladies' Hair Dresser. Maker of the "Excelsior" Transformations, beautiful hair, natural appearance. Distinctive Chignons easily adjusted. Call or write. 27 W. 46th St., N. Y.

**MILLIUS,** 13 W. 38th St. & Plaza Hotel, N. Y. C. Latest Parisian importations in Hair Goods and Ornaments. Mfr. of Facial and Hair preparations. Leading Ladies' Hair Dresser.

**SENÉCAS,** 60 W. 45th St., bet. 5th & 6th Aves., N. Y. Specialist in transformations, wigs & toupes. Designer of individual fashions in Artistic hair goods & latest coiffures for the elite.

**MOORE'S FLORAL DRY SHAMPOO** eliminates the use of soap and water. Absolutely pure and harmless. Postpaid \$1.00. The Moore Co., Nyack, New York.

**L. MICHEL & CO.** Formerly with L. Shaw. Makers of all kinds of hair goods. Ladies and gentlemen's wigs and toupes a specialty. Hair-dressing & manicuring. 697 Mad. Ave., N. Y.

**FRANCIS,** Ladies' Hair Specialist. The new ideal wavy pin for a hurried toilet, \$7 up. Guaranteed to keep the wave. The effect is beautiful and easiest false hair to adopt. 8 W. 37th St., N. Y.

**BOSCHE & MICHEL.** Expert Hairdressers. Late with Berthomieu, Paris. 104 W. 44th St., N. Y. Shampooing, manicuring, facial and scalp treatment. Specialists in transformations, wigs, toupes.

**MME. THOMPSON,** 41 W. 38 St., N. Y. Beautiful hair goods. Transformations. Fluffy Rufflers. Butterflies, Casques. Wonderful hair tinting. Shampooing & bleaching. Facial & scalp treatments.

**TRANSFORMATIONS MADE OF FINEST** Swedish natural curly hair. Full length or to measure. Match & quality fully guaranteed. From \$8 up. Miss Bessie, 262 Lex. Ave., N. Y.

**SUGGESTIONS,** latest styles for dressing hair. Special attention to matching every shade from pure white to most beautiful ash blonde. Est. 18 years. Mme. O'Neill, 10 W. 22nd St., N. Y.

**LONG, LUSTROUS HAIR**  
Come to my studio. Wonderful results with grey hair. Tonic by mail, \$1.00. Restores color. No dye. Lora Gilman, 200 W. 72nd St., N. Y.

**ANNA M. CONSIDINE** Ladies' Hairdresser. My specialty: Featherweight hair pieces, latest creations. Unexcelled quality hair. Call or write. 20 E. 46th St., N. Y. Take elevator.

**HERMAN J. BOSCH** 2 E. 46th St., N. Y. A hairdressing establishment where refined taste prevails. Distinct and individual designs for graceful hairdressings. Beautiful hair goods.

**MME. ELSIE'S PREPARATIONS** have stood the test of time, pleasing the critical. Hair tonic 50c & \$1. Shampoo Powder 25c and 50c. E. T. McCann, 505 W. 148th St., N. Y. Audu. 1823.

**LAIRD'S HAIRGRO** keeps the scalp clean & healthy—gives the hair a beautiful, well-kept appearance; \$1 prepaid. Write for booklet on hair & skin. Mrs. R. H. Laird, 20 W. 31st St., N. Y.

**P. JAY & CO.,** Ladies' Hair and manufacturers of human hair goods, have removed to 17 West 46th Street, N. Y. (near 5th Ave.)

**ORIENTAL POWDER** for restoring gray hair to original color. One application. Price \$1. Perfectly harmless. Application Parlor and Sales Room, J. Andre, 140 West 41th Street.

**SIMON'S HAIR SHOP.** Ladies' hairdresser. The originator of the latest creation, "The Pum Pum coiffure" & also large assortment of hair pieces. Write for catalogue. 24 E. 59th St., N. Y.

**HENRI GRAUX—Coiffeur de dames.** Latest styles of hairdressing by experts. \$1. Lesson given free of charge by French artist. 28 East 33rd St., N. Y. Phone Murray Hill 2768.

## Hosiery

**LADIES' SILK HOSE 60c A PAIR.** Full fashioned, lisle foot & "ravel stop" garter top. Box of 6 pairs \$3.50. Money back if not O. K. Harper Mfg. Co., Room A1203, 257 4th Av., N. Y.

## Jewelry & Silverware

**DIAMONDS, OLD GOLD AND SILVER** Worn out gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Callmann, appraiser, 27 W. 37 St., N. Y.

**HIGHEST PRICES PAID** For Diamonds, Pearls & Precious Stones. Old stones recut or reset. Original designs submitted. Bank references. Frank K. Huff & Co., Inc., 6 Maiden Lane, N. Y.

**DIAMONDS,** precious stones and old gold bought and sold. Highest immediate cash prices paid. Established 27 years. Write for particulars. S. R. Weaver, 1206 Chestnut St., Phila., Pa.

**DIAMOND BARGAINS.** We always have them—bought of individuals and estates, especially single stones. Style & quality guaranteed. Ref. in your city. S. R. Weaver, 1206 Chestnut St., Phila.

## Jewelry & Silverware—Cont.

**SHEFFIELD PLATE** double vegetable dish, removable handle, \$7.50; Gravy boat, with tray, \$6.00; meat platter, 18", \$10.50. Queen Anne or Grape Vine. Henri Lloyd Studios, Govans, Md.

**YE JEWEL SHOPPE.** Hitchcock & Clarke. New exclusive designs in high-grade jewelry, with diamonds & precious stones. Gold, gold filled, & Sterling novelties. Catalog sent. Providence, R.I.

**HAND WROUGHT SILVERWARE** of exclusive design and distinctive style. Write for illus. booklet to the Pond Applied Art Studios, 401 N. Howard Street, Baltimore, Md.

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**MRS. RAYMOND BELL,** 1 East 45th St., N. Y. Old and Modern Laces. Bridal laces and Vells. Lace cleaning and mending by experts. Old Family Laces sold on commission.

**THE LINGERIE SHOP.** Hand embroidered French lingerie at much less than prevailing prices. Buy from direct importer. Catalog sent. Leon P. Bailly, 54 West 39th St., N. Y.

**THE LINGERIE SHOP.** Retail at wholesale prices. Selections sent to responsible parties for inspection. Our prices will interest you. Leon P. Bailly, 54 West 39th St., New York.

**PENELOPE,** 19 East 31st St., New York. Blouses, Dressing Jackets, Neckwear, Italian cut work, embroidery of all kinds, ready made or made to order if desired. Reasonable prices.

**THE SCUOLA D'INDUSTRIE ITALIANE** Embroideries, laces, monogramming. Old designs adapted to modern uses. Table sets, bags, etc. 177 Macdougall Street, N. Y. Tel. 330 Spring.

**THERE IS NO OTHER LINGERIE** equal to La Greoue in Fit, Finish and Durability at double the price. Van Orden Corset Co., 45 West 34th Street, New York.

**SCHWARTZ,** 58 E. 34th St., New York. Real laces, neckwear, charmeuse crepes, silks, dress goods, novelties, below wholesale cost. We buy from Custom House sales and Bankrupt stocks.

**A. MORRELL,** formerly with B. Altman & Co. Lingerie, Negligees, Blouses, Neckwear. 27 East 48th St., N. Y. Tel. Murray Hill 3459.

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**GEO. ELLIS.** Good fitting stylish tailored suits at \$40 and up. Mail orders satisfactorily filled for the past 7 years. 367 Lexington Avenue, near 41st St., New York.

**A. LUST. TAILORED SUITS.** Imported models for street costume, and sport-wear. Riding habits and smart top coats. 580 5th Ave., cor. 47th St., N. Y. Bryant 2043.

**TAILORED GOWNS REMODELED** to prevailing styles. 19 years' experience. J. H. Comstock, 286 Fifth Avenue, New York. Tailored suits from \$65 up. Tel. 158 Madison Square.

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**CUSTOM TAILORED SUITS** at \$25. Ready-made or to Order. Made of imported and finest domestic Materials. Latest style. Satisfaction and fit guaranteed. (See next).

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**SCHOTZ & COMPANY, Inc.** Tailored Suits—Habits—Coats. Afternoon and Evening Gowns—Fine Furs. 471 Fifth Avenue, New York City.

## Ladies' Tailors—Cont.

**S. CASOLA & BROS., Inc.** Ladies' Tailors and Furriers. 37 West 36th Street, New York. Telephone Greeley 4337.

**L. FOX** Ladies' Tailor. Late with Weingarten. Samples and sketches sent by mail. 1968 Broadway, N. Y., near 67th St. Tel. Columbus 1361.

**LAWN-BRAUER CO.,** Ladies' Tailors. Smart tailored suits to order, \$50. up. Prompt and special attention to all mail orders. 17 West 45th St., N. Y. Telephone 792 Bryant.

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**S. FORMAN** Smart & distinctive styles in tailored suits, furs and coats. Prices reasonable. Correspondence gladly received. 687 Madison Ave., N. Y.

**CLEVER REMODELING OF SUITS** my specialty. Suits of the latest fashions made to order from \$15 up. H. Hurwitz, 366 Madison Avenue, New York. Telephone Murray Hill 1125.

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**GO TO WEINER BROS.** for your gowns & high class suits. Exclusive styles. Imported & original designs, \$50. First class workmanship. Personal attention. 9 E. 35 St., N. Y. Op Altmana.

**D. WEXLER.** Smart tailored suits to order, \$45 up. Gowns and suits for all occasions at moderate prices. 678 Madison Avenue, New York.

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**B. SCHULICH, Incorporated.** Importer and Ladies' Tailor. 630 5th Ave., near 50th St., N. Y. Telephone Plaza 2930.

**SCHER'S STUNNING SUITS.** Copies of imported models. To order, \$45 up. Ready-to-wear, \$22.50 up. 500 5th Ave., cor 42nd Street, New York. Suite 718.

## Millinery

**GILMAN—MILLINERY** Correct Styles in French Hats, also copies from \$10 up. 358 Fifth Avenue, New York. Knickerbocker Trust Building, entrance on 34th Street.

**IDA L. WEBER** (formerly designer for Jas. G. Johnson & Co.). Distinctive millinery for the individual at moderate cost. Also toques and bonnets. Mail orders, 66 W. 39th St., N. Y.

**EUGENE, BUILDER OF HATS** at Bergdorf & Goodman, 32 W. 32d St., N. Y. Tel. Mad. Sq. 4240. Smart tailor-made hats \$10. Our special water-proof for motoring and traveling are ideal.

**JONAS—MILLINERY—IMPORTER** Imported French Millinery. and original designs at correct prices. 500 5th Ave., N. Y. Suite 711. Tel. Bryant 2138.

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**CHANDLER & FRANKO** Chandler, associated with Franko at 10 W. 46th St., N. Y., where a desirable line of Blouses and Millinery may be obtained at reasonable prices.

**SPECIAL LINE OF \$10 HATS** for Fall & Winter. Exclusive styles & unusual bargains in velvet, crepe & silk. Patent leather motor hats. \$8. Marie & Jeanette, 18 W. 37th St., N. Y.

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**S. WALSH.** Individuality in your hats. Modish hats at sensible prices. Just removed to a new and stylish establishment at 402 Madison Avenue, New York.

**ISABEL CABUS** Exclusive Shop for High Class Millinery. 21 East 48th Street, New York.

**LADIES' VELOUR AND BEAVER HATS** Skillfully Renovated at the Newark Hat Shop. 21 Cedar St., Newark, N. J. Send them by parcel post.



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Millinery—Cont.

**ARTISTIC HATS IMPORTED** from the great Paris designers. Also Chatelaine bags of velvet in attractive designs. Suzanne-Trowbridge, C. A. Rossman, Mgr., 106 W. 57th St., N. Y.

**BELWOOD HAT SHOP**  
57 West 37th Street, New York.  
Imported English Hunting Veils in Black, White, and Taupe.

**LADIES' HATS REMODELED** into latest styles of velvet, plush, beaver, velour, felt. Samples displayed; new and trimmed hats to order. A. A. Neumann, 24 East 4th St., N. Y.

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**WEDDING VEILS** and wreaths to order from \$15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

**SAVE SEWING TIME.** Send \$1 for a Harris Combination Folder, guaranteed to make perfect bias folds, hems and tucks. Booklet free. M. M. Harris, 539 Bienville Street, New Orleans, La.

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**SKETCHES OF EXCLUSIVE DESIGNS** 50c each, by artists in touch with fashion authorities. When ordering give general appearance & requirements. Earle Studio, 560 W. 144 St., N. Y.

**COSTUME ADVISER** sends sketches and advice on accessories and details pertaining to perfect dressing. Mrs. Z. Manville, care American Express Co., Paris, Fr.

**CLEAN CLOTHES WHILE TRAVELING.** Wash garments with small vacuum washer. Large size washes tub of clothes in 5 min. Saves labor, wear, money. R. 618, 501 5th Ave., N. Y.

**LET ME INCREASE YOUR INCOME** Without labor or embarrassment on your part. Particulars in a plain sealed envelope on request. Address Gimpey Quills, 1013 Wool Exch., N. Y.

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**THOROUGHbred** Toy Pomeranians; reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburg, West Virginia.

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**CHRISTMAS GREETINGS OF CHARM** Let us send you our suggestions which combine photography, good cheer and individuality. Write Miss Johnston & Mrs. Hewitt, 628 5th Ave., N. Y.

**ARNOLD GENTHE.** Formerly of San Francisco, California. Studio 1 W. 46th St., (Thorley Building), N. Y. Portraits, Photographs in color (Autochromes).

**THE ALLISON STUDIO** Color photography in all its branches exclusively. Sittings anywhere. 235 Fifth Ave., New York. Tel. 5496 Mad. Sq.

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**BROWNELL STUDIO.** Home portraiture a specialty, city or country. Old photographs, daguerreotypes, etc., copied and enlarged. Photographs-colored. 45 E. 59 St., N. Y. Tel. Plaza 2170.

**EVANS QUALITY PHOTO STUDIOS** Artistic photographs made at your home, or our studios. We guarantee satisfaction. 1504 Walnut St., Phila., Pa., 925 Boardwalk, Atlantic City, N. J.

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**INDIVIDUAL XMAS CARDS.** Your Kiddie's picture with original, appropriate verses; also for birthday invitations and occasional favors. Jessie Tarbox Beals, 71 W. 23d St., N. Y.

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**13-15 East 54th St., N. Y.** Boarding place for fastidious people. Unexcelled residentially. Centrally located. Moderate prices. Elegant cuisine, service the best. References. Tel. 7257 Plaza.

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**OVER-STOCKED WARDROBES, Antiques.** Your slightly worn gowns of quality and style sold for good prices. Write for circular. Florence E. Burleigh, Canaan, N. H.

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**SHORT VAMP SHOES, Satins, Velvets.** Cuban and Louis XV heels. Sizes 1 to 9. A to EE. Catalog sent free. J. Glassberg, Two Stores, 58 Third Ave. and 225 W. 42d St., N. Y.

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New York

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**HELEN CURTIS,** 96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

**MRS. S. D. JOHNSON,** Shops for and with customers without charge. Rush mourning orders and rug a specialty. 347 5th Ave., opp. Waldorf-Astoria. Tel. 2070 Mad. Sq.

**MARJORIE WORTH,** 22 E. 34 St., N. Y. Tel. Murray Hill 2155. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

## Shopping Commis'sns—Cont.

New York

**MRS. C. H. GALT,** General shopping done for and with customers without charge. Bank references. 118 East 29th St., New York. Telephone 5833 Mad. Sq.

**MRS. E. MALCOLM** is particularly qualified to accompany discriminating women who wish the best that New York affords. No charge. 314 West 86th St., N. Y. Tel. 261 River.

**JANET PORTER** shops for or with patrons. No charge. Prompt, careful attention. Circular. Bank references. 253 West 93rd St., N. Y. Tel. Riverside 6177.

**MRS. L. A. WILSON,** 31 W. 51st St., N. Y. Let me do your shopping. My specialty is buying women's smart apparel. Trousseau, debutante's and boarding school outfits. Phone 391 Plaza.

**MRS. VIVIAN M. DEMAREST** shops free for particular ladies who desire the best that N. Y. shops afford. Satisfaction guaranteed. Circular. 30 East 34th St., New York.

## Shopping Commissions

Cities Other than New York

**PARIS SHOPPING,** Guide-Chaperon; highest personal and bank references in Paris and U. S. Mrs. E. C. S. Lewis, 87 Rue de la Tour Passy, Paris, France. Cable address, Lewis, Palatet, Paris.

## Social Stationery

**COSMUS & WASHBURN** always show the latest and most approved forms in social and wedding stationery. 546 Fifth Avenue, corner 45th Street, New York.

**HAND-ENGRAVED WEDDING STAT'Y,** correct in every detail, produced by past masters in art of engraving. Samples on request. The Crowell Co., 99 Orleans St., Springfield, Mass.

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**MADISON AVE. BOOK STORE, Inc.,** 557 Mad. Ave., N. Y., near 57th St. Latest books, stationery, visiting cards, wedding announcements, souvenir, Xmas cards, calendars, etc.

**LETTERHEADS,** envelopes, Business Cards, \$1.50 per 1000. Lithograph printing and embossing at half price to VOGUE readers. Union Printing Co., 98 Court St., Boston. Mr. Kline.

## Specialty Shops

**STUDIO SHOP for THINGS BEAUTIFUL** Back from Africa. Unusual collection of practical gifts, rare pottery, baskets & things decorative. Write. Studios 20, 21 & 23, 96 5th Ave. N. Y.

**THE GREEN DRAGON,** 21 E. 23th St., N. Y. Lucky mascot cat-card prize, postpaid, 25c. Coon doll pin-cushion, Dancing Topsy. Mail order department. Telephone 873 Chelsea.

**"LOVE ME, LOVE MY DOG."** This is the inscription on a most interesting dog dish which will not tip over—price \$2. Joseph P. McHugh & Son, 9 West 42nd Street, New York.

**DISCOUNT SALE** on all handwrought copper and brass goods and novelties. Send for circular of reduced prices. The Shop of Robert Jarvie, 842 Exchange Ave., Chicago, Ill.

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**BEADS,** Venetian, Bohemian and Chinese. Real amber and coral necklaces, muff cords and fan-chains in artistic designs to match gowns. Mrs. Dow, 22 East 34th Street, New York.

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**BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials.** Everything in this line that can't be had elsewhere. Peter Bender, Imp., 111 E. 9th St., N. Y.

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**MAYFAIR, Inc.** Exclusive Stationery. Dinner Favors, Prizes, Gifts and Novelties. Usual and unusual toys, dolls, Jack Horner Pies. 661 Fifth Avenue, at 52nd Street, New York.

(Continued on page 30)

"What d'ye lack:—  
What d'ye lack:—  
What d'ye lack today?"

WITH this quaint, strident cry, the 'prentice boys of old London shouted their wares through the city streets. That was the only way, in those days, to announce new wares and new shops, the arrival of a barque from Spain or the landing of a cargo from the East.

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Here, in the "Shoppers' & Buyers' Guide," Vogue presents many of the best shops, the most interesting, and the oddest. When you read their announcements you, too, will be able to detect the woof of romance interwoven into the warp of business. They are, in effect, the "merchant venturers" of old, whose messengers, their announcements in the "Shoppers' & Buyers' Guide," are calling outside your window: "What d'ye lack today?"

THE SHOPPERS' AND BUYERS' GUIDE,  
443 Fourth Avenue, New York City.

## Shoes—Cont.

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## Shopping Commissions

New York

**MRS. H. GOODALE ABERNETHY** Shopping Commissions. No charge. 37 Madison Ave., N. Y. 75 Boundary Road, London, N. W. 12 Rue Rennequin, Paris.

**MRS. E. F. BASSETT.** Do you need rugs, hangings, furniture, etc.? I can purchase for you the best things at the lowest prices. 8 years' experience. 115 W. 106th St., N. Y. Tel. Riverside 4432.

## Shopping Commis'sns—Cont.

New York

**MME. FRANCES M. MONTY** General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

**CHINATOWN SHOPPING.** Unusual gifts of sandalwood, embroidered silks, ivory, jade, bamboo, china, lacquer, etc., purchased without charge. Bertha Tanzer, 9 W. 20th St., N. Y.

**THE SHOPPING STUDIO,** 22 E. 34th St., N. Y. General Shopping. No charge. Estimates on house furnishing or wearing apparel. Bank reference. Mrs. Elizabeth P. Niehoff.

**MRS. C. B. WILLIAMS,** New York Shopping. Will shop with you or send anything on approval. Services free. Send for bulletin of Bargains. 366 Fifth Avenue, New York.

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# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 29)

## Specialty Shops—Cont.

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(From Bohemia).  
Have the real beauty & delicious odor too.  
Their freshness is lasting.

### TIP YOUR HEAD A BIT

as you leave the Waldorf, 33rd Street side.  
We are directly opposite on Thirty-third Street.  
Austro-Hungarian Co., 4 West 33rd St., N. Y.

### GLEBEAS "PRESERVED" VIOLETS \$2.50

Prettily boxed in generous sized bunches  
with all their delicious odor and beauty.  
Austro-Hungarian Co., 4 West 33rd St., N. Y.

### GLEBEAS SWEETHEART BUDS

Truly charming in their sweet simplicity.  
Three for \$1.50. Five for \$2.50. Colors pink & tea.  
Austro-Hungarian Co., 4 West 33rd St., N. Y.

### GLEBEAS RAMBLING ROSE BUSH \$3.50

Prettily Potted, colors, Pink, Yellow & Red.  
A dainty table decoration, always fresh & dressy.  
Austro-Hungarian Co., 4 West 33rd St., N. Y.

### WEAR THEM AGAIN AND AGAIN

Just pin on Glebeas Wonderful flowers.  
They brighten your gown and add to your frock.  
Austro-Hungarian Co., 4 West 33rd St., N. Y.

### GLEBEAS LA FRANCE ROSE BUD \$1.50

Refined & voguish. The delicious odor too.  
Smart New Yorkers wear them. Pink & Yellow.  
Austro-Hungarian Co., 4 West 33rd St., N. Y.

### GLEBEAS WILD ROSE CLUSTER \$1.00

A dainty nosegay of five roses in pink or yellow  
with cute little leaves—the delicious odor too.  
Austro-Hungarian Co., 4 West 33rd St., N. Y.

### FOR YOUR WINTER CAR

Five Glebeas Sweetheart Buds \$2.50. So fixed they  
cannot jolt out. Exquisite with their rich odor.  
Austro-Hungarian Co., 4 West 33rd St., N. Y.

### GLEBEAS VIOLET NOSEGAY \$1.00

has all the delicious odor and beauty  
of the growing flower—Prettily boxed.  
Austro-Hungarian Co., 4 West 33rd St., N. Y.

### IF YOU LIVE OUT OF TOWN

Write for booklet showing actual photographs of  
Glebeas flowers for decoration and corsage.  
Austro-Hungarian Co., 4 West 33rd St., N. Y.

### ORCHIDS with LILY of the VALLEY \$2.50

Countess S. Variety, consisting  
of two orchids and ten lily of the valley sprays.  
Austro-Hungarian Co., 4 West 33rd St., N. Y.

### CHIC NOSEGAYS FROM BOHEMIA

A cluster of Valley roses in (Melle effect), \$1.  
Austrian field roses in (Melle effect) \$1.  
The colors of these will blend with any gown.

### GLEBEAS INSPIRATION (the new perfume)

is used by society leaders of New York & Newport.  
Violet, Rose, Lily of the Valley, \$1.50; sample 25c.  
Austro-Hungarian Co., 4 West 33rd St., N. Y.

### CRAFT AND GIFT SHOPS

Generous profits to you as our representative.  
But you must order early. Write us today.  
Austro-Hungarian Co., 4 West 33rd St., N. Y.

### HAND CARVED NUT SETS

large bowl, spoon, six individual bowls—Japanese  
\$2.50 prepaid. Designed and sold by The Torii  
Shop, 620 South Warren Street, Syracuse, N. Y.

### ANDIRONS & FENDERS of antique design

of the better kind that add the finishing  
touch to every fireplace. Send for photographs.  
J. Arthur Limerick Co., Baltimore, Md.

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guest room or entrance door, \$1.50 each, pre-  
paid. Delightful gift when engraved with name,  
initials or crest. Nothing like them. Baltimore, Md.

### ANY METAL MENDED. Our specialty, and if

you want andirons, fenders, pewter ware, an-  
tiques, statuary, etc., mended or refined, write  
us. J. Arthur Limerick Co., Baltimore, Md.

### EUROPEAN INDUSTRY objects of wood,

metal, fabric, pottery and glass. Austria, Ger-  
many, Italy—quaint, unusual, inexpensive—five  
floors of them. Charles Hall, Springfield, Mass.

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Sewickley, Penn.  
Christmas Sale, 574 Fifth Ave., New York.  
October to January.

### THE PICTURE STORE and FRAME SHOP

Over 100 recipes for store and shop.  
Paper covers, \$1.25. Send for contents  
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## Studios

### THE FURNESS STUDIO has opened

The Furness Studio Shop at 22 East 34th St.,  
N. Y., and is showing Portraits, Miniatures  
and Prints of famous Dogs, Cats and Horses.

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Artistic, Accurate and Beautiful. The Lillian  
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### DAGUERREOTYPES, OLD PICTURES

Reproduced and enlarged, retaining original  
quaintness and charm, plus the modern style of  
finish. Lillian George Studios, 5 W. 58th St., N. Y.

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**THE SCOTCH TEA ROOM** club breakfast,  
40c and 50c, luncheon a la carte, afternoon tea,  
table d'hôte dinner, 75c. No tips. 31 West  
46th St., New York. Telephone Bryant 6476.

### THE STUDIO TEA ROOM.

Luncheon 50c. Dinner 65c.  
Sandwiches, cakes and pies to order.  
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### YE OLDE WAYSIDE INNE—A.D., 1747

Wayside Lane and Post Road, Scarsdale, N. Y.  
On motor highway, quaint, historic tea rooms.  
Choice collection of antiques, etc.

### THE VIRGINIA TEA ROOM daintily serves

all meals and afternoon tea. Southern black  
fruit cake sent to you prepaid in 1, 2 & 5-lb  
boxes at \$1 per lb. 901 7th Ave., Cor. 57 St., N. Y.

### WOMAN'S EXCHANGE, 334 Madison Ave.,

N. Y. Lunch Room is filled with tempting home  
made dishes. A specialty of Thanksgiving and  
Christmas Pies and Puddings.

### "GREEN DRAGON TEA HOUSE"

Also "The Little Studio Upstairs," where  
The Misses Owen may be consulted on schemes of  
decorations. 214 S. 15th St., Philadelphia, Pa.

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with promptness and despatch.  
From first to last all these  
advertisers aim to please Vogue readers.

## Toilet Preparations

### CARE OF COMPLEXION AND HAIR. My

simple home treatment has given wonderful  
results. Information and samples on request.  
Agnes Graves, Goldsmith Bldg., Milwaukee, Wis.

### BICHARA DE PARIS PARFUMS

Concentrated floral water and blended perfumes.  
Toilet preparations. Handsome booklet explains  
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has been removed without tightening the outer  
skin. \$1 per bottle. 420 Boylston St., Boston, Mass.

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Scalp treatments for women \$1.50, Men \$1.00. Pre-  
parations correspondingly reasonable. Mrs.  
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the pores, clears the complexion. Priscilla Tissue  
Cream softens & prevents lines. Call or write.  
Miss Sullivan, Face Specialist, 27 W. 46 St., N. Y.

### SHAMPINE A medicated egg shampoo. Thoroughly

eradicates dandruff. Promotes luxuriant  
growth of hair. Very convenient to use. Tubes  
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dorsed by physicians and chemists. Sizes 50c. & \$1.  
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mover combined. Postpaid, 25 cents.  
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## Unusual Gifts

### WILE-AWAY BOXES for children and

Grown-Ups. Ideal for birthdays, convalescence  
or journeys. Each one individual. Prices from  
\$5. Elizabeth H. Pusey, 16 East 48th St., N. Y.

### KRIS KRINGLE

is working on his new Christmas surprise, and  
will tell you about it in the November 15th Vogue.  
Elizabeth H. Pusey, 16 East 48th St., New York.

### "THE THOUGHT BEHIND THE GIFT"

and such unique gifts! Too unusual to  
catalogue, so come in and see them.  
Elizabeth H. Pusey, 16 East 48th St., New York.

### BRING ME YOUR CHRISTMAS LIST

and let me help you select real  
gifts this year.  
Elizabeth H. Pusey, 16 East 48th St., New York.

### BABY BATH BOX. Everything essential,

humorously labelled in rhyme. Dainty and un-  
usual, \$2.75 postpaid. E. R. Noyes, maker.  
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cards and calendars. We specialize in every-  
thing Italian. La Bottega, 402 Mad. Ave., N. Y.

### MINT JULEP, egg-nogg, fried chicken, Sally

Lynn, beaten biscuits. 12 genuine darkey re-  
ceipts in "Aunt Jaminy's Receipt Calendar for  
1914," 50c. "Studio Shop," 96 5th Ave., N. Y.

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ioned, quaint, hand-made, by Southern Negroes.  
Length 46". Unique, practical gift. Mailed pre-  
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der, Lilac or Lily of the Valley with cards 50c.  
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Things artistic for the city or country home.  
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### YOUR NAME AND ADDRESS on post card

brings you our beautiful illustrated catalogue, 32  
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Cretonne box containing dainty menu of de-  
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Imported delicious edibles for 8 courses, place  
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ers in cotton crepe, \$7.50. Write for full de-  
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ions, scarfs, baskets, rugs and linen and gold  
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Original, chic, lady or child doll and five cos-  
tumes, attractively packed, postpaid, \$1.50.  
Grace V. Dyke, Plano, Ill.

### "DISTINCTIVE GIFTS." Our illustrated cat-

alogue of hand made original gifts of many kinds  
is now ready and will be sent on request.  
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### GRANDMOTHER'S TREASURE TRUNKS

Full of surprises for Father, Son and Grandson.  
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**HAINANESE** Cloisonné Bracelets, \$3; bar  
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wrought in silver and colors at The Far East  
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Representative work from the best craftsmen for  
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### DISTINCTIVE HAND BAGS to match

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girdles, collars, scarfs, etc. Unusual braided rugs.  
Prices reasonable. Jean Wheel, 238 W. 51 St., N. Y.

### THINGS QUEER AND QUIANT for Christ-

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copper & silver, \$1.25 up. Unusual Christmas  
Cards, \$1.75 doz. postpaid, 25 E. 59th St., N. Y.

### AN UNUSUAL CHRISTMAS GIFT.

12 dainty hand-colored greetings in white box  
with charming sentiment, 25 cents. At gift shops,  
or E. D. Chase, 6 Ashburton Place, Boston.

### A CORDUROY BATH ROBE in delicate

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gift. Slippers to match. Correspondence solicited.  
Emily Pratt Gould, Richmond Hill, N. Y.

### BEAUTIFUL CREATIONS in Fancy Paper

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to \$2.75. Illustrated catalog free. Little Work  
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lingerie on the shoulders. White, pink or blue  
ribbon, shirred over elastic, 50c. Miss Priest's  
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### N. C. WHITAKER & CO. manufacturers

and retailers of fine tortoise shell goods, Ivory  
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Large size, \$1.50. Oriental sandalwood chips and  
lavender sachets, 35c to 75c (See next ad).

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safety pins in hand decorated folder, \$1. Send  
check or money order, no stamps. Arts &  
Crafts Shop, 412 Granby Bldg., Cedar Rapids, Ia.

### THE NEWEST FAD.

Lucky Voodoo Witch Beads. All colors, per-  
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Ayala Bead Co., New Orleans, La.

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Something to do and learn in 25 countries.  
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C. J. Budd, 44 W. 22nd St., N. Y.

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The following 8 cards will tell you about





*Restaurant and Theatre Dress with an artistically draped skirt of heavy charmeuse and overdress of embroidered cream net. All white or black with cream overdress.* \$62.50

*Afternoon or Evening Wrap of Chiffon Velvet with satin ruche collar and cuffs trimmed with fur. Any desirable shade.* \$55.00

*Hat of Black Velvet trimmed with ostrich plume at side. Copy of Evelyn Varon model.* \$35.00

*Charmeuse Gown with Sheer Waist of Chiffon Cloth lined with net; bertha of silk shadow lace; dress trimmed with skunk; three-inch fold on overskirt and Japanese bow in back of fine black net. Colors: black, white and all desirable evening shades.* \$52.50

*Attractive Rhinestone Band with Comb of Tulle.* \$10.50

*Smart Dancing Frock with skirt of superior quality crêpe de Chine and waist of cream shadow lace. Waist lined with chiffon to match color of skirt; deep crushed girdle and Geisha bow of black moiré ribbon. Colors: black, white and all the new desirable shades.* \$39.50

*Gold and Rhinestone Band with ostrich tip.* \$9.50

## STERN BROTHERS

West 42nd Street

NEW YORK

West 43rd Street





A Wedding Gift of  
**GORHAM SILVERWARE**  
 will stand for all time a  
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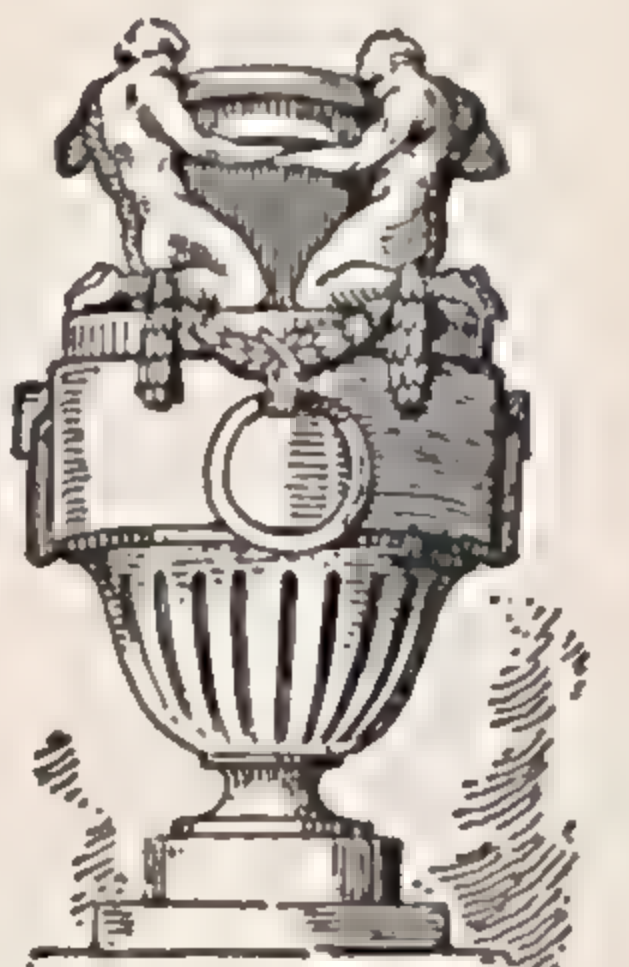
THE GORHAM COMPANY makes  
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For nearly a century THE GOR-  
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GORHAM SILVERWARE may be  
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*Its trade-mark is your guide  
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**THE GORHAM CO.**  
 SILVERSMITHS  
 NEW YORK

GORHAM SILVER POLISH - THE BEST FOR CLEANING SILVER



Resolve Now to Be a

## CAREFUL CHRISTMAS SHOPPER

*This number tells what may  
happen unless you are*

**A**N idea made famous by Hogarth several centuries ago is responsible for one of the pages in this number. Do you remember his inimitable series of prints, *The Idle and the Industrious Apprentice*? Page 18 shows what will next month befall the Heedless and the Careful Christmas Shopper.

Were the pencil of Hogarth now available we should have shown you their respective fates in pictures. As it is, we ask you to *imagine* the pictures while you read the text.

### PATTERNS TO MEASURE

Whenever another name goes down on the long list of Vogue Cut-to-Individual Measure Pattern users, we know that another reader has begun to make the very utmost of her Vogue. After meditating for five minutes on page 159 you will know how to secure for your own *any* design on *any* page of Vogue. Surely the secret is worth knowing; turn now to page 159 and you can begin at once to avail yourself of the unique opportunity it reveals.

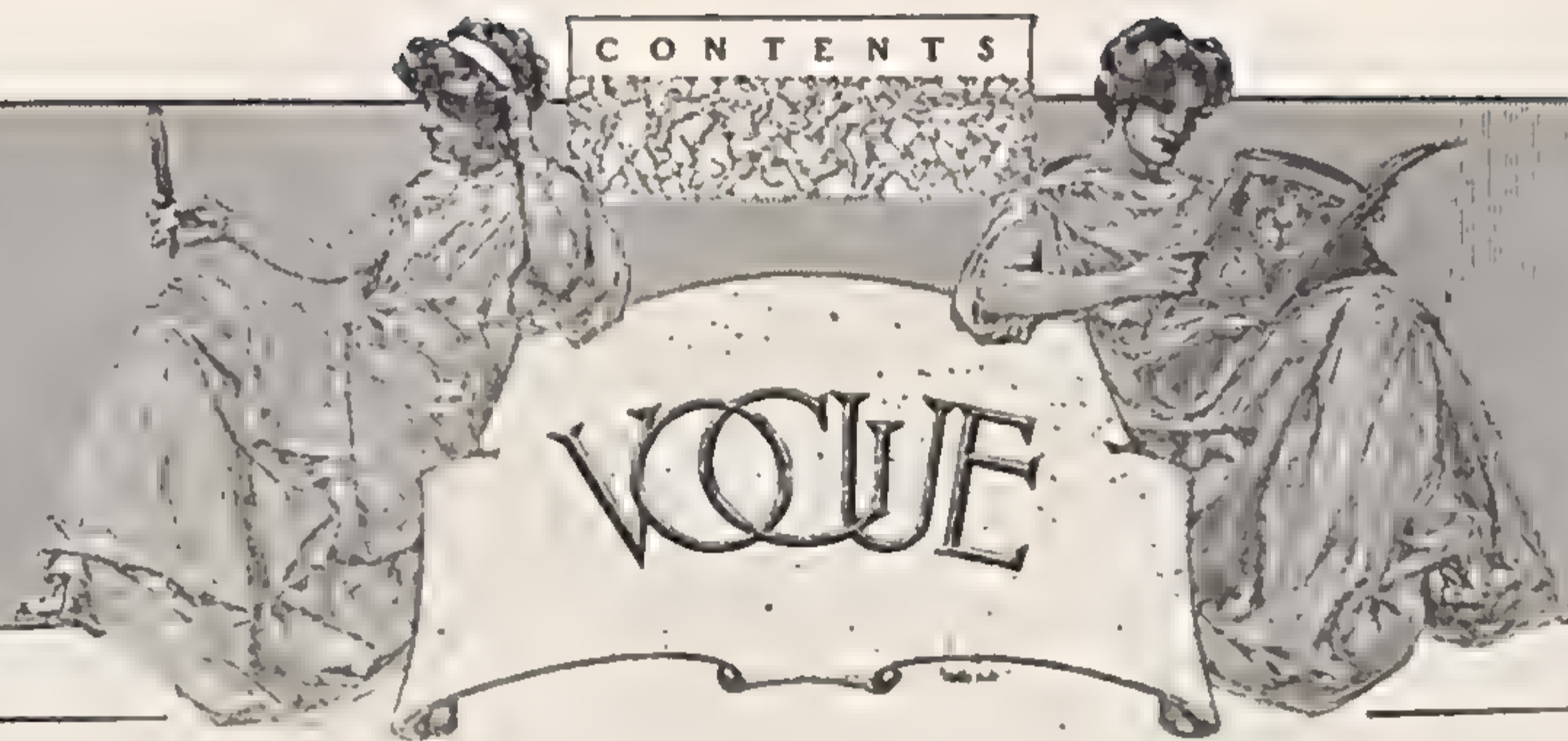
### THE NEWSDEALER'S DILEMMA

Your newsdealer does a great deal for you. What do you do for him—apart from taking it serenely for granted that he will be able to supply, at ten seconds' notice, whatever magazines your fancy leads you to purchase?

If in the whole world there is any retail merchant who must keep his finger closely on the pulse of public demand, it is Mr. Newsdealer. No other merchant has to study the "market" so intelligently as he, for of all tastes the taste for books and magazines is the most variable, the least to be foreseen. We are printing page 6 for the newsdealer's benefit; by accepting its suggestion you will not only do him a great favor, but you will save yourself a particularly unnecessary disappointment.

If you are not already a regular subscriber to Vogue, speak to your newsdealer!

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WHOLE NO. 986

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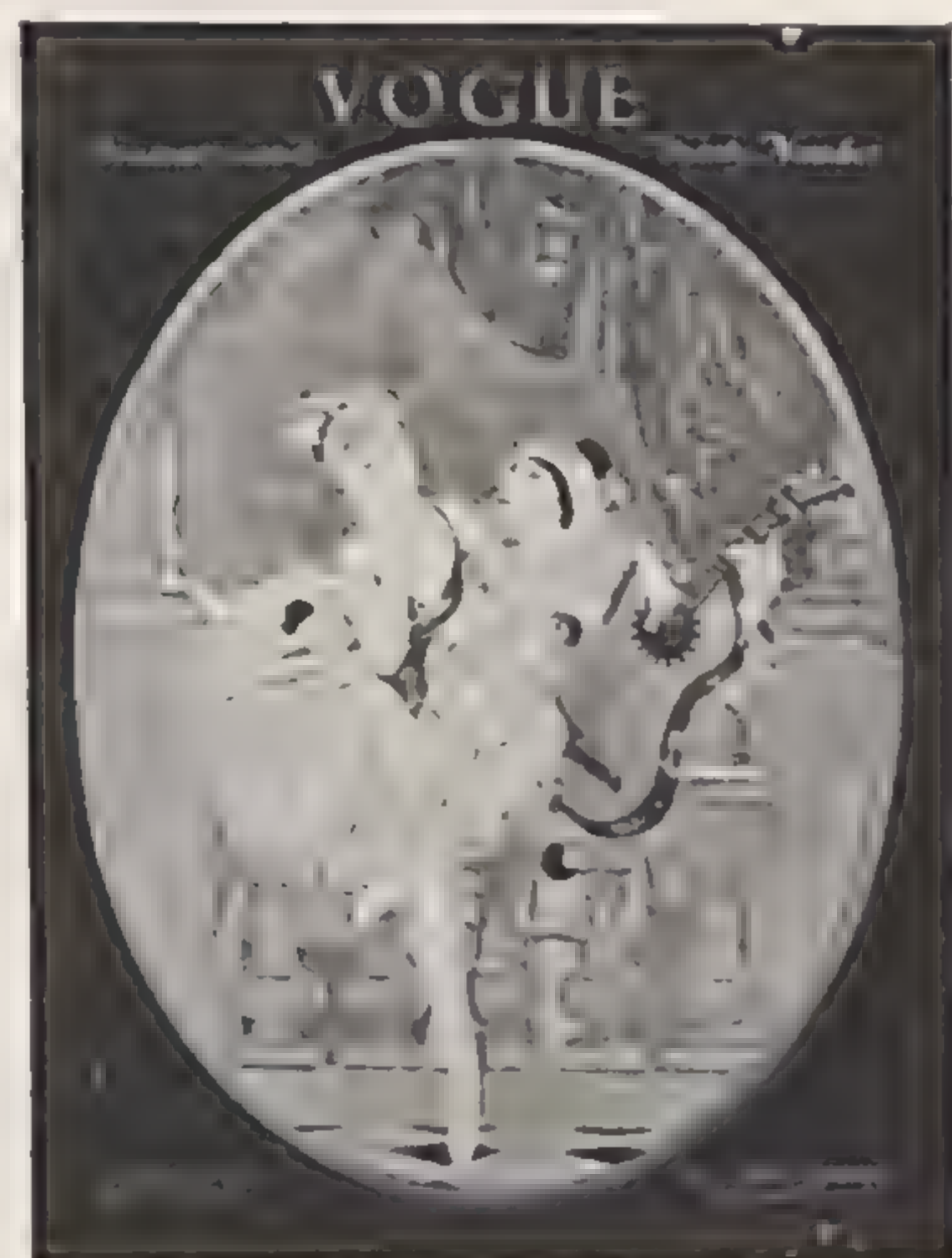
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The Next Vogue will be the

## DRAMATIC & VANITY NUMBER

Dated November 15th  
On Sale November 10th

**B**Y this cover you will be able to identify the next Vogue—our annual Dramatic and Vanity Number. Look for it on November 10th.



The cover of the next (November 15th) Vogue is by Frank X. Leyendecker

One of our sprightliest contemporaries last month lamented that there were no cameras to record the charms of Cleopatra, or Aspasia, or Semiramis. Yet perhaps it is as well; for the women of old-time had no such aids and adjuncts to beauty as we of to-day can summon to our dressing-tables. Read the Dramatic and Vanity Number—among the vast variety of new creams and powders on sale now it makes selection easy.

There still clings, thank fortune, to our stage an occasional atmosphere of gaiety. Now and again through the problematic and psychologic gloom we catch a glimpse of a beautiful woman beautifully dressed. And when this happens Vogue with all speed invokes the camera's aid. A really delightful collection of stage photographs will appear in the next Vogue.

Those who know Anne Rittenhouse's merry touch will enjoy looking forward to her article on the tango—worth reading by all who have adopted or are about to adopt this strange South American successor to the two-step and the waltz.





Photograph by De Meyer

M R S. J. G O R D O N D O U G L A S

*Mrs. Douglas, who was Miss Anne W. Kountze, daughter of Mr. Luther Kountze, is an enthusiastic tennis and golf player, and won cups both at Newport and Morristown this summer*





## VOGUE SUMMARIZES *the* MODE

A Survey of the Entire Field of Fashion, Describing the Whole and the Parts of the Fashionable Costume, Present Fashions and the Origins of Them, Rules and the Exceptions to Them

**T**O-DAY a fine eclecticism rules the modes. Many designers of many minds are pulling different ways, and so there exist in chaotic disarray a thousand warring elements with no dominant mode to keep order among them. Every designer is a superman, a Nietzsche of

the dress-world, insistent that his own inflated egoism direct the trend of fashion. They stand in their booths in Vanity Fair, each crying his wares, each announcing that there is but one Mode and that he is its Prophet.

If there be a single mode on which two of them are of one mind it is that which draws its inspiration from the orient—Turkey and Persia—and from Russia. While this influence has not created a "*Grande Mode*" it has gained more allegiants than any other. We see its effect in the skirts draped to simulate trousers, in the actual Zouave trousers that Callot presents, in the loose, belted mode of Russian blouse and Cossack coat, in draped sashes, in turbans, in colors and fabrics, and we shall probably see more of it as the season advances.

Not the least sweeping of its effects is the change it, with other contributory influences, has worked in the silhouette; for where, ex-

cept from the uncorseted forms of the women of the east, do we get our present natural figure? We have made certain piquant additions of our own—the pose of the body, for instance—hips forward, shoulders drooping, sunken chest, head slightly forward, and a general limpness and insouciance of body.



Reverse the order of the flounces and we should have the hoopskirts of our grandmothers' day



Last year Worth shirred a kimono armhole into a tight sleeve. Now, though the waist remains loose, the sleeve is fitted into the armhole with a sloping shoulder seam



How like—and yet unlike—is this modern rendition of the dress of the fifteenth century





*Occasionally the flounces are placed on the coat itself, but only the slender woman dare wear such a full model*

It was in the early spring at the Longchamp races that we received the first intimation of the birth of this new mode. Vogue showed the first sketches of the new silhouette in March. The mode was fully established at the Paris openings in April—so startling a development that the fashion may be said to have sprung full-grown from the heads of the designers.

Having postulated thus much as an axiom of the mode, the designers set themselves to develop this silhouette in as varied and individual ways as their separate talents permitted.

First there was the corset to be considered, for not many women would consent to go absolutely uncorseted. In the soft, supple corsets of delicate fabrics, practically unboned, that mold without confining, and that rise only a scant inch or two above the waist-line, the corsetières have come as near to creating a third skin for the body as is humanly possible. Most of the newest corsets are of the type that conform to the figure rather than make the figure conform to them, but there are a few extreme models that go a step further in the new mode and accent the prevailing silhouette by curving convexly over the abdomen and adding pads along the back to straighten it.

#### THE FASHIONABLE SILHOUETTE

Having, after many conferences with her corsetière, acquired the lines demanded of her, Madame visits her couturier. His whole effort is bent on accenting these natural lines. He makes the bodice soft and loose so that it may cling to the body, accenting the curved, narrow shoulders and the flat bust. He draws the

drapery of the skirt high over the abdomen to emphasize the forward swing of the hips, ties a sash loosely about the waist to emphasize its width, or lets the drapery fall from above the waist-line to conceal its curve, or even belts a loose bodice nearer to the hips than to the waist-line.

Since the skirt, bulky at waist-line and hips, is still unconscionably narrow at the bottom, it

est, but it can not for that reason be neglected; it is a powerful and an established mode.

The flaring tunic as we have it now was born almost simultaneously with the pannier (that is in the spring of 1912); almost died of neglect, but finally was taken in by some kindly designer, and given a new lease on life. A year ago last July Vogue showed the first of these tunics, and in October, 1912, published models by Worth, Chéruit, and Premet that could in no wise be distinguished from the most advance gowns of to-day. In the issue of October first of that year was also shown a Premet skirt having, not a tunic, but a wire covered with a band of fur that held the skirt out about the hips, letting it fall in again to the narrow hem. This skirt is now considered one of the most advance models of the season. These designs were followed up by others in the autumn numbers of the magazine, and included styles by Callot and Paquin that are now in the height of the mode.

New impetus was given this mode by the "Minaret" creations of Poirët, the lamp-shade tunic, as it is called. So virile a creation could not fail of influence. In its extreme it is, of course, unfitted for human nature's daily wear, and indeed was never intended for that, but at its conservative best it is a mode of beauty.

#### ENCROACHING DRAPERIES

Last we have the back drapery which, granted an inch, has already manifested its intention of taking



*This, the very newest version of the lamp-shade tunic, bears small resemblance to its Persian prototype*

must be slit to allow of even the desultory glide that is the fashionable method of locomotion. This slash may be at the side, front, or back, according to where the designer places his drapery. Pervertly and perversely some are arranging it at the back, probably with the sinister intention of gradually manipulating it to a bustle—but that is another story.

#### THE SKIRT SILHOUETTE

There are three other skirt silhouettes: the full hip drapery (a survival of the pannier), the tunic (a development of the pannier), and a back drapery (prefiguring the bustle)—a mode which once before was the successor of the pannier. Of these the hip drapery is the old-



*This model abides by the law of distention at the hips by a wide fur-banding of the coat edge*



the proverbial ell, and becoming a veritable bustle. This mode is cried up as the newest of the new, and yet it was shown in as pronounced a form as it has yet reached in *Vogue* of July, 1912, and again in August of 1912—all of which goes to prove that a mode is slow of growth; at its birth it puts out sensitive tentacles, feels indifference or dislike, draws back for a time, tries again and, finding that the public has become used to and tolerant of its newness, ventures boldly forth into the day, a full-fledged mode.

#### TRACING SOME MODES TO THEIR SOURCES

As a result of a recent wager a well-known Frenchman set about to discover some absolutely original line in modern dress, and was amazed to find that the extreme transparency which has characterized dress during the past season is nothing new at all; neither is the present modish pose of the figure. In fact, the forward swing of the hips may be styled the "rule" in times past rather than the "exception." This anyone sufficiently interested may observe by merely glancing over old costume books. Whoever observes this will see also that this pose has always been accompanied by voluminous skirts.

It was so in the middle ages, in the fifteenth century, in the days of Marie Antoinette, and down through the nineteenth century almost to the present day. However, ancient modes are rarely reproduced in their entirety, and the dress of to-day embodies prominent features of many different epochs. One is confronted by a Louis XVI coat topped with an 1830 collar, and worn with the cothurn of ancient Greece nicely balanced on a 1913 heel. How like—and yet how unlike—the frock of the fifteenth century is the modern version of it shown at the right on page 35. And if the Russian peasant were to draw his coat—sketched in the lower, right-hand corner of this page—about him *à la Parisienne*, would it not pass as the Royant coat, shown at the lower right of page 38, which was seen at Deauville?

#### THE DRESS OF THE DANCE

At the end of the eighteenth century all Paris was mad about the waltz which had just been brought over from Germany, and the Parisienne waltzed morning, noon, and night, thereby earning the sobriquet of "*sabot tournant*." To-day she is as dance-mad, and although the dance of the hour is the tango instead of the waltz, it does not take a very vivid imagination to trace the characteristic features of her modern dress to that of the scantily clad "*sabot tournant*" in the old print which is reproduced on this page.

The old prints, like the one shown in the middle at the bottom of this page, have the corsage slit to the waist-line, the shoulder cap, the ropes of pearls, the sash, the diaphanous skirt, the slit skirt, and even the cothurn of modern dress, although to this picturesque bit of footgear the modern Parisienne has added stilt-like heels.



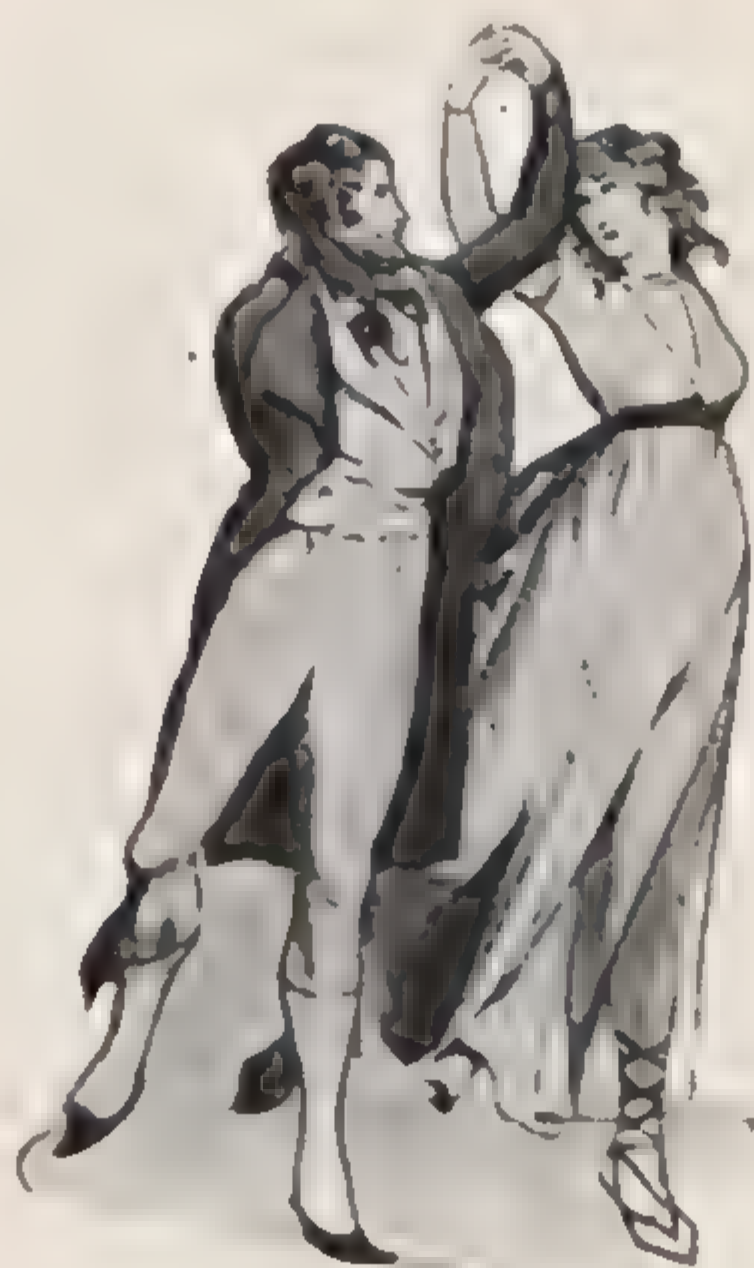
One-piece frocks, but they alone, frequently, have their flounces sloped downward toward the front and puffed high in the back after the manner of the antiquated bustle



The triple-flounced origin, dated 1843, of last summer's mode



The much-discussed lamp-shade tunic obviously came from Persia



Then waltz-mad, now tango-mad—the costume, much the same



Russian peasant fath-er of the Royant coat craze at Deauville



A true 1830 skirt, the reverse of which we are now wearing

Thumb the leaves of a fashion history and it will reveal how little is new in present-day styles



## THE DAYS OF THE DIRECTOIRE

In the days of the Directoire and the Consulate it was considered smart to show the figure instead of hiding it, and dress became most sketchy. To quote a celebrated writer, "Parisienne dressed like goddesses and danced like angels," and in spite of the warnings of physicians, backed by an appalling death-list of prominent young society women—which was chronicled as the result of the "epidemic of the French Modes"—the Parisienne refused to wear her *douillette*, her shawl, or her fur-trimmed spencer, and continued to envelop her fair shoulders in only the thinnest of mousseline scarfs when she left the ball-room in the wee, small hours of the night.

For day wear her frocks were a bit less sketchy. An old print of a group of *mondaines* in the *pésage* at Longchamp shows that her day dress had tiny shoulder caps for sleeves, and while it was quite décolleté her shoulders were covered with ropes of pearls—just as they are at present. Her turban touched the nape of her neck, concealed all of her hair, and was trimmed with an aigrette—all of which is *très à la mode* to-day.

## THE THREE-FLOUNCED SKIRT

The three-flounced skirt of to-day can trace its origin back to the days of Moses. In those days it was not knife-plaited as it is to-day, nor was it so plaited in 1843, as will be seen in the



The full, bishop sleeve is liked best for thin fabrics, and when heavy materials are used the muff or nun's sleeve holds the popular fancy

small sketch at the lower left of page 37. The modish skirt for the winter is to be flounced. It may have a succession of narrow flounces, or one deep flounce which falls below the knees—call it a tunic if you like—or a short, flaring flounce which just covers the hips. It may have a straight flounce which runs around the middle of the skirt, or one that is pulled up in the back.

## THE REIGN OF THE TUNIC

For the three-flounced skirt, which has been in the lime-light for several months, we are indebted to Callot, who doubtless got her inspiration from the fur-trimmed, three-flounced model of black tulle which Beer showed in August a year ago. The lamp-shade tunic may be traced to any number of modern origins: to the fur-bordered frills of black net which appeared on a black velvet suit at Longchamp a year ago and was sketched in the November first, 1912, *Vogue*, or to the short, flaring tunic worn by Nijinsky in "Le Dieu Blue" a few years ago. Short, full, tunics have been worn from time immemorial, with only slight changes in the manner of arranging the fulness.

The newest version of the one-flounced skirt—the lamp-shade tunic—will be very much worn during the winter. It appears on the Russian blouse which is sketched in the middle of page 36. It bears very little resemblance to the original as will be seen by the small sketch (Continued on page 132)



In point of similarity it is a very short cry from the classic dress of ancient Greece to this pannier gown



This style of cap sleeves is for youthful arms, and will remain the exclusive property of the *débutante*



The Royant coat that was all the rage at Deauville in August is strikingly like the Russian peasant's coat





Whether to follow the old, established mode in evening wraps (and, by the way, wraps have not changed an iota in the last several seasons) and show kimono sleeves, or whether to revert to a still older mode, now becoming a new mode, and make a sleeveless cape, the designer of this red velvet wrap evidently could not decide, for he has produced a new hybrid in which an extra fulness along the arms answers the purpose of sleeves. The garment touches the ground in back and curves in a tunic line in front

Scorning that too easy road to harmony, a similar treatment of both sides of a dress, the designer has perversely made right and left dissimilar from top to toe. A length of bright blue satin boldly threaded in silver flowers is draped one-sidedly about the figure; one-sidedly swings the train, and one-sidedly is the fur applied. The opening, filled with plaited tulle, is over the left foot. One side of the sleeveless bodice is of tulle, the other of brocade and fur, and even the neck is irregular in outline

When a skirt and coat go beyond a certain degree of elaborateness they can no longer, with accuracy, be called a suit; they become a reception dress and coat. Especially is this true of this brown velvet costume, touched to brightness with a splash of red in a girdle tasseled in gold. Over a skirt of plain velvet is worn a brocaded velvet coat, deeply and richly collared in sable, which opens low over a brown tulle bodice. High above the band of sable, which forms a turban, rises a fluted column of tulle

MODELS SHOWN BY RENDEL

THAT DEAR DEPARTED SIMPLICITY WHICH WE MOURN HAS GIVEN WAY TO AN ELABORATENESS THAT RALLIES EVERY RESOURCE OF CUT, TRIMMING, AND FABRIC TO ITS STANDARD







*In a coat of brocaded velvet over brocaded tissue Drécoll depends upon the quaintness of cut and the charm of splendid materials for cachet. About the bottom which flares widely, and which, but for its being wide instead of narrow, one would take for the bottom of a skirt, runs a band of brown fur which is matched in the collar and cuffs. The fastening is under gold-cords*

*An evening gown of white taffeta and white, beaded tulle, with a naively charming shoulder drapery. Hanging loosely from the shoulders at the back is a scarf of beaded tulle which, caught lightly to the waist-line, falls over the skirt and is gathered under the top flounce. The skirt is veiled in tulle above the first flounce, the girdle is of rose velours, and the blouse is trimmed with bands of silver brocade*

*Since the advent of the tunic, giving a double thickness of material over the hips, it has become possible to wear the briefest of jackets in winter, but the fashionable woman is apt to lose the advantage thus gained by throwing it recklessly open, leaving throat and chest bare and disclosing the thinnest of blouses. This model is of black velvet trimmed with silky, black fox*

IN TWO COSTUMES DRÉCOLL GIVES THE ESTABLISHED SILHOUETTE, AND, IN A THIRD, TO PROVE

THAT THE CREATOR IS GREATER THAN THE THING CREATED, HE PERVERSELY INVERTS IT



## WITH OR WITHOUT A HAT

With or Without a Hat the Parisienne Debars All Flowers—Save, upon Occasion, Orange Blossoms—and Clings Devotedly to Feathered Ornaments



The stage bride reduces her wedding bonnet to a mere orange blossom halo from which hangs the veil

PARISIENNES steadily refuse to wear flowers and ribbon in their hair, but cling to feathers with a devotion that would arouse admiration in the heart of an Indian squaw. Those who are favored by fortune are crowned with magnificent black paradise. The less fortunate wear osprey, heron, ostrich, bird wings, and even quills, plucked from the tail of the ignominious turkey hen. These quills, dyed black and lined with odds and ends of paradise, make a very brave showing, and if one can not have paradise one can be content with such near-paradise.

A French modiste has designed as a novel hat trimming a tiny sunshade made of the flues of emerald-green ostrich feathers, and posed it high on the brim of a black velvet hat. It was snapped by every camera at Longchamp on the last race day. Another milliner uses a tall,



All that is left of the wedding veil is a slender, tulle scarf caught by a fillet of tulle and orange blossoms



A black velvet hat worn recently at Longchamp boasted a feather trimming twice as high as the hat was long



A little, black velvet "calotte," worn by Mrs. Frank Jay Gould, is cut away at the back to show the knot of the coiffure

black aigrette trimming studded with the tiniest of bluebird wings. It gives the odd effect of a flock of birds held prisoners by the aigrettes.

Instead of a crownless turban, Mrs. Frank Jay Gould wears a tiny, black velvet calotte, sketched at the lower left of the page, which leaves the knot of the hair uncovered above a ribbon band knotted on the nape of the neck.

The "crownless" wedding veil which has just appeared on the stage offers a suggestion for autumn brides. The one shown at the upper left consists of a fillet of orange blossoms with a veil of sheer tulle hanging from the back. The other veil sketched, consists of only a slender scarf of tulle which hangs over the right shoulder, and is held by a fillet of tulle and by orange blossoms. Both were designed by Parry.



A pretty hat at the Répétition Générale of "Triplepatte," at l'Athénée, was of old-rose velvet, silver brocade, and skunk





Copyright, 1913, by Geisler and Baumann

*A toilette touched with color only in slim, green satin slippers and a green silk cord on which sways a single, pear-shaped pearl. The robe is straight of line from shoulder to hem, and with a classic neck that goes naively slipping this way and that*



Copyright, 1913, by Geisler and Baumann

*Witness the Poiret creed of simplicity—white "Revolution" hat, wrinkled, green leather boots, short, white skirt, short, green coat*



Copyright, 1913, by Geisler and Baumann

*The skirt of a gray velvet street suit is slashed to show high, wrinkled boots—the kind originated for Mme. Poiret by her husband*





Copyright, 1913, by Geisler and Baumann

A Minaret tunic, a big, black velvet hat—the fashions of the moment—“But not for my wife,” says Poiret, though his wife wore it in America

My wife, Denise, was my inspiration for my dress theories. It was she who inspired me to preach and follow the creed of simplicity. I do not hold to the idea that every woman should dress as I dress Mme. Poiret, because a woman is ill-dressed who does not allow her clothes to express her individuality; but I make for my wife the gowns and hats that exploit the very best ideas of my creed. She is the expression of all my convictions.

Slim, dark, young, uncorseted, untouched by paint or powder, “straight as a lance at rest,” untrammelled by high heels, pointed shoes, or tight gloves, Mme. Poiret is dressed to bring out these features. My belief is that every woman should strive for this simplicity as she does for health, intelligence, mental and moral purity, honesty, and the other qualities which go to make an admirable woman. Why make of your bodies, any more than your minds, a temple of useless things?

In dressing Mme. Poiret I strive for omission, not addition. It is what a woman leaves off, not what she puts on, that gives her cachet.

*Paul Poiret*



Copyright, 1913, by Geisler and Baumann

Mme. Poiret in her accustomed style, here of straight, silver cuirass, cut in the quaint style of the middle ages, falling over a straight, blue velvet gown

## THE PROPHET of SIMPLICITY

ONE night at the Hotel Plaza, during her recent visit to America, Mme. Poiret, wife of the famous designer, wore at supper the gown shown in the upper, left corner of this page. It was of white satin with a Minaret tunic and a shoulder scarf of blue tulle. The large hat was of black velvet, white satin, and blue tulle. Her long-vamped, satin slippers were blue, and her stockings were white. In brief, she wore the clothes of the moment. They were like the pictures of fashionable clothes one sees in the magazines.

M. Poiret could not look at this costume without wildly throwing up his hands and saying something in French that in the mouth of an American husband would mean, “How awful!” Later in the evening, he persuaded her to change her costume, and she reappeared in the costume shown at the top of the opposite page. It was of wonderful Chinese brocade, white, made in a straight line from the shoulders, with wide, kimono sleeves and a classic neck-line. On her head was an Indian turban of the material, around her neck a long, green, silken cord holding a pear-shaped pearl, and on her feet were white silk stockings and long-vamped, green satin slippers without ornament.

Poiret's face smoothed out into an expression of delight. “Now,” he said, “you are yourself again, and my ideal.”

The photograph at the upper right of the page likewise shows the simplicity of line which Poiret insists upon in his wife's clothes. A

M. Poiret Has Accomplished the Impossible—He Is a Prophet Honored in His Own Home, for His Wife Expresses His Convictions on Dress in All Her Gowns

long tunic, cut on the lines of a coat of mail, girdled with a broad band of pearls and brilliants, and finished with a fringed edge, falls over a skirt of mandarin-blue velvet which matches the material of the sleeves.

### A REALLY UNCORSETED FIGURE

Denise Poiret has never worn corsets. She is a slight, young creature, not much larger than her youngest boy, one of three children. She is exceptionally dark, and against her smooth skin Poiret places brilliant colors as well as white. No matter how her costumes may differ, they follow one dominant idea; the lines are straight, there is no appearance of the gown being fitted to the figure, and there is no useless ornament. She is notable in any gathering by reason of this startling primitiveness of line and color.

Every garment falls free of her body, and her gloves and shoes are made especially for her, so that her feet and hands will be covered, but not encased. Poiret introduced those high, wrinkled morocco boots through his wife; she wears them always for the street. They are square-toed, the heels are flat, and the uppers

are closely wrinkled on the legs nearly to the knees. Mme. Poiret has them in white, in yellow, red, and green. These high boots conceal the leg when the skirt is slashed, as is shown in the photograph at the lower right of the opposite page. The suit shown is of gray velvet with a *cache-nez* of soldier-red duvetyn swathed muffler-wise about the neck and dropped over the left shoulder. The loosely cut, straight-up-and-down coat falls over a skirt, straight, and as slim as well may be. The slash of the skirt which is outlined on one edge with buttons and with corresponding buttonholes, discloses high, wrinkled boots of supple, red leather. The draped turban worn with this costume is of gray velvet. The street costume shown at the lower left is also in the simple style characteristic of Mme. Poiret's gowning. The short, green duvetyn coat is collared in Chinese embroidery and the simply draped skirt is of white cloth.

### DOWN WITH BONED COLLARS

Mme. Poiret it was who first wore the plain satin slipper in vivid colors without buckle or bow, and the stocking to match the skirt in color. The fashionable world has at last adopted these artistic slippers, but Poiret's wife has worn them a half-dozen years. And one thing she has not done: she has never worn a high collar; ruffles and turnovers, yes, but never the “civilized” boned bits of torture.

(Continued on page 142)





ONE EVENING GOWN REACHES THE WIDTH OF FASHION IN ITS HIP DRAPERIES, ANOTHER ILLUSTRATES THE FACT THAT BREVITY IS THE AIM OF SLEEVES, AND AN AFTERNOON GOWN PROVES THE RULE OF NARROW HEMS BY AN EXCEPTION

MODELS SHOWN BY O'HARA



A black tulle tunic spreads fan-wise over a white, brocaded moire skirt which, having exhausted the possibilities of fulness at the hip-line, where it peaks out almost unbelievably, is so extremely tight at the ankles that it must be slashed. Thereupon a lace petticoat, trimmed with blue velvet bows, is discovered. The blouse of beaded lace supports a swathing girdle of lace and moire which in turn serves as an effective background for a superb, blue velvet rose. A Callot model

To produce the exception which proves a contrary rule, Premet plaits a black satin underskirt as full as possible about the ankles, and over it drops a blue serge tunic scarcely wider at the hips than at the waist-line. Below the cream satin girdle, which buttons naively at the front, is a peplum embroidered in colored beads and supporting a beaded tab finished with a black tassel. The blouse is trimmed with embroidered black silk bands, is cuffed in black satin, and collared in batiste

Quite innocent of sleeves is a Premet evening gown of American-beauty velvet, brocaded in silver and iridescent beads, and trimmed with metal lace and tulle. The tulle bands which trim the tunic and are the main portion of the blouse are embroidered in blue and American-beauty beads, and the extravagantly large bow over the left hip is of beaded velvet with a silver lining and a boning to stiffen it about the edge. A large, blue flower against a band of silver lace finishes the corsage





YOUTH IS EPITOMIZED IN THESE COSTUMES OF  
CEREMONY FOR THIS WINTER'S DÉBUTANTE

MODELS FROM JEAN

*A reception frock of wine-colored velvet that has a "young-girl look." The plain, shirred bodice is given character by the Japanese collar of wine-colored moire, and the skirt by an apron drapery that reveals its watered, silk lining*

*The débutante can wear black velvet when it is simply treated. Here a plain tunic skirt, a broadly belted coat, and touches of bright coloring in the medallions and waistcoat embroidered in silver, red, and green, give youth*



*Though the white net flounce and the wired tunic date this model 1913, the daisy fillet, baby sleeves and tucker, and the general air of ingenuousness might well belong to a Greuze painting. The plain, shawl-like back, the quilling at the hem of the white taffeta foundation, and the recurring use of daisies are all in quaint accord*





THE PIPING ROCK HORSE SHOW AT LOCUST VALLEY, L. I., WAS THE MAGNET THAT DREW SOCIETY TOGETHER AGAIN AFTER SUMMER SEPARATIONS

*Mr. Jorge André of Hamburg, Germany, and Miss Laura V. Webb, whose engagement to Mr. André has lately been announced*

*Mrs. Oliver Perin, of New York and Baltimore, and Mr. Ralph Ellis, who ran over to Piping Rock from his place at Jericho, L. I.*



*Mrs. John S. Phipps and her children, eagerly watching the several successful entries made by Mr. Phipps*



*Barbara Whitney, the daughter of Mr. Harry Payne Whitney, and Joan and Jock, the children of Mr. Payne Whitney*



Photographs copyrighted by International News Service

*Miss Mildred Gautier Rice in a smartly sashed suit, and Mr. Gilbert S. Darlington of New York and Harrisburg, Pa.*



*Mrs. Edwin Gould, who had a box at the show, and Mrs. Nelson B. Burr of Glen Cove, L. I.*



*Mr. Herbert M. Harriman and Mrs. James B. Eustis were among the many lunchers at the Piping Rock clubhouse*





Miss Caryl Hackstaff in the Paul D. Cravath box with Miss Vera Cravath, whose "Glory Bird" and "Doctor Crockett" received several awards



Mrs. Rawson W. Wood and Mrs. Paulding Fosdick were smartly attired in fur-trimmed tailor-mades, warm though the weather was on the horse-show days



Photographs copyrighted by International News Service  
Mr. and Mrs. E. Berry Wall, who are so often seen at the French races, are no less enthusiastic attendants at equine events on this side of the water



Miss Mai Watson with Mr. Harvey S. Lader, who contributed to the prize cups and whose chestnut gelding "Descent" won in a saddle-horse class



Little Miss Hope Iselin standing alert in the box of her father, Mr. C. Oliver Iselin



Miss Rose Dolan, who came in a close second in the two spectacular flat races for women

SUCCESSFUL ENTRANTS AND KNOWING ONLOOKERS WHO AP-

PLAUDED THE AWARDS AT THE PIPING ROCK HORSE SHOW





Photograph by Curtis Bell

*On November 28th, Mr. and Mrs. Walter Watson will give a reception to their debutante daughter, Miss Mai Duncan Watson, a participant in Long Island outdoor gaieties*



Photograph by Davis and Sanford

*Miss Marie Louise Rodewald, the daughter of Mr. William Rodewald, who was brought out in Newport before the Horse Show, makes her formal debut this winter*

*Miss Katharine Oakman, the daughter of Mr. Walter G. Oakman, who is very fond of outdoor sports and dancing, and has made many Long Island friends during the past summer, will make her debut at a large dance on December 23rd*



Photograph by Aimé Dupont

*Miss Penelope Sears, the daughter of Mr. Joseph Hamblen Sears, will be introduced at a reception at the Colony Club on December 20th*

Photograph by Aimé Dupont

RECENT RECRUITS TO THE RANKS OF  
SOCIETY WHO ARE TO ENTERTAIN  
AND BE ENTERTAINED THIS WINTER



## A S E E N b y H I M

THE success of a young society woman does not begin with her début; its seeds are in the past—in her childhood and girlhood. One must prepare the soil several years in advance—as if she were a species of fruit, vegetable, or plant—by sending her to a fashionable school, seeing that she knows only rich and well-placed girls, and cultivating friends whom one has, perhaps, neglected and to whom one might possibly look for some assistance in the matter of entertaining. Also, there should be an establishment in Europe, or a good country place—preferably Long Island, the Hudson, or Tuxedo. This must be followed by a junior dancing-class season, a summer at Bar Harbor, Southampton, or Newport, and a formal entry into the Junior Cotillion. This step must be followed by the usual continuous reception which consists of teas, dinners, and dances, with an interlude of theatre-parties, and, finally, a ball.

## THE DÉBUT PROGRAM

This program is very simple for the families who have dividends and stocks—but for those who do not possess these substantial evidences of fitness, it is a difficult thing. One may have the bluest of blood, one's ancestors may have been among the very first people in the society of their day, but these things do not make it possible to afford a "début year" for a daughter. Also, there may be another daughter to come out next season, and a third who is already sixteen and will demand a third début year from the family. Three début years in succession are ruinous unless one has a fortune. Of course, there is the chance of marrying off the first débutante the first winter, but after all it is only a chance. How many débutantes become engaged in their first season? It is a speculation, no matter how attractive a girl may be.

## THE COTILLION CLEARING-HOUSE

True, the Junior Cotillion is a species of drawing-room clearing-house, but one may not be able to subscribe, even if one has the money. The number of eligibles is limited, and one must do a good bit of electioneering a long way ahead of time to be permitted to subscribe. It requires more finesse to place a card to the Cotillion as it should be placed than the uninitiated ever dreams of, and if one has no absolute advantages to offer one may easily be passed by for some rich newcomer who can afford to entertain lavishly, or who has eligible sons who must be propitiated.

My grandmother often told me of her first season, in the days of the old Fourteenth Street Delmonico's. Then, there were assembly dances—it was before the era of Mr. McAllister's Patriarchs—and many girls of the best families whose parents could not afford to give them balls, made their débuts at these dances. They were known as "subscription girls"—but that made little difference; although money was powerful even in that day there were other considerations. To-day, the Junior Cotillion itself is little more than a sordid scramble for place; it is too crowded, and there is a long waiting-list.

## THE NAVY TO THE RESCUE

The Navy people who are stationed at Newport and who have pretty daughters seem to have partially solved the problem. Their girls go everywhere during the summer and attain the supreme distinction of having their photographs in the illustrated press—one must be properly advertised these days—and when the expensive winter season begins they go to Europe, or elsewhere.

All Good Society Mothers Who Cherish the Eventual Hope of Seeing Their Daughters Socially Canonized, Burn Incense before the Lesser Gods of Fashionable Schools and Fashionable Hotels for Many a Day before the More Important Entertainments of the Débutante Year Demand Their Homage



Mrs. Gill, who was the beautiful Miss Sallie Hargous, a great belle of twenty years ago, had an apple-blossom début ball which was the talk of the town for two years. It measured the height of the splendid entertaining of that day and had only been rivaled by the celebrated Vanderbilt ball of some years previous, and by Mrs. Bradley Martin's dinner-dances. However, dozens of people give such affairs to-day, many of them planned on a much more lavish scale. What are apple blossoms in January now? Each year we must have something more luxurious!

## ANCIENT HISTORY—THIRTY YEARS AGO

I was looking over the files of an old society publication the other day; it was called "The Season," and the date was 1883. Among other things it contained a lengthy description of a ball given at that time in a private house on Fifth Avenue. The text reads: "In the evening occurred Mrs. Pierre Lorillard's ball, probably as splendid an entertainment as could well occur in a republican city. The handsome house with its original rooms was considered regal when it was first thrown open, but the luxurious owners have lately added a library, several conservatories, and a ballroom, thus greatly enlarging its original capacity. The four large salons, in deep red, pale blue, gold, and dark leather and gold, were all thrown

open and filled with flowers. The slow procession of delighted guests moved on to the ballroom through what seemed endless magnificence."

But I will not quote further from the old-fashioned verbiage and stilted style of thirty years ago. Private ballrooms were comparatively a novelty then in New York. I remember a ball given at this same delightful house in the nineties at the time the youngest daughter made her début. The house is now used as a bank, and one wonders how the great numbers of guests crowded in to the dances formerly given there. Even Mrs. Bradley Martin's experiment of throwing open her mother's house as well as her own, and building a ballroom—another sensation of its time—would not seem at all a startling undertaking now. The Astor residence, and those of Mrs. Vanderbilt, Mrs. Fish, the Harry Payne Whitneys, the Goulds, Mrs. Ogden Mills, and the Gerrys have large ballrooms now, but every one else goes to Sherry's, the Ritz-Carlton, the St. Regis, or some similar place, unless the entertainment to be given is for a small, special set.

## SOCIAL CANONIZATION

This discussion arrives nowhere except at the question that if wealth and material blessings only can glorify in the fashionable world, what fate awaits the daughters of houses with a meager harvest of this world's goods? I am helpless to solve the situation, and can only stand aside. It seems a law as fixed as the customs of the Medes and Persians that girls must be brought out, and yet, if a daughter is particularly attractive, she will probably be asked to receive at a tea, or to the opera, or to one or more of the dances of the season if she does not make a formal début. Last year there was a sort of half-hearted revolution in débutante circles, and several lesser dancing-classes were arranged to which the subscriptions were comparatively light. It is true, however, that it was hard to attract the average, eligible young man to these affairs, as he is a bit spoiled and demands much for his condescension in appearing at a dance.

The dancing craze has helped the débutantes out amazingly. A *thé dansant* can be given for a comparatively small outlay and, perhaps, if a number of mothers would give these entertainments in a series they could be arranged on a very light subscription basis, and would offer a way out of some of the difficulties of the débutante situation. There would still remain the début tea, which seems to be a real necessity, and few girls would be content to have the tea without a dinner, a party to the play and a supper and dance afterward, as it is better, surely, not to attempt any formal début at all than to do something only half properly.

## THE MOOTED QUESTION

Boxes at the Horse Show for débutantes are a drug on the market. I do not mean by this to cast any reflection upon the attractions of the Show, but if one begins with a box, one must follow it up with other things, and as the Horse Show is at the very beginning of the winter, the outlay is not really warranted. Returning to the old question, is it absolutely necessary for a girl to have a coming out—that is, one which is heralded in the newspapers and talked of for a week or more? How many of the girls whose parents have only moderate fortunes and who have had spectacular débuts have made brilliant matches? As a rule, these days, rich young men marry rich young girls. They steer clear of the poor ones who have been featured by over-ambitious parents.





Photograph by Rita Martin, London

M R S .   D A N I E L   C H A U N C E Y ,   J r .

*Mrs. Chauncey is the young, widowed daughter of Mr. James F. Fargo, and a sister-in-law of Mrs. Woodward Fabcock, with whom she spent the season in London*



## A WOMAN'S RUBICON

WHEN a woman crosses the Rubicon that lies between youth and middle age the problem of how to attract and hold the interest of her fellowmen assumes a new aspect. Youth is vivacity, and too often the woman who has lost the one struggles to retain the other, feeling that it is the essence of charm, and that without it she would be drab and dull indeed. A pitiful blindness prevents her from realizing that this forced gaiety and the triviality of her conversation go far toward making her a bore. She does not understand that when she assumes frivolity and gaiety as her weapons she puts herself in direct competition with those to whom these charms are a natural heritage, and who can carry off crudeness by sheer force of the charm of freshness. Such rivalry means sure defeat. The only hope of victory lies, not in meeting the enemy on their own ground, but in taking an altogether different point of attack. Not the charm of youth but a charm quite other must be hers who would continue, youth passed, to hold the attention of mankind.

OF course, the woman who desires the continued favor of mankind must be good to look upon; this she has always striven for, and here she is least in danger of failing. It is rather to her mental equipment that she must look. She must learn to make herself interesting without eccentricity. It is no light task, but the result will yield pleasure to others, and for herself, much admiration. The first asset is, of course, good manners—manners raised to the nth power. Perhaps in youth an incomplete, unpolished code has served her well, but now no slightest gaucherie, no tiny slip is permitted her. Graciousness and suavity must take the place of good intentions. If the arts that entertain, such as music or the drama, are at her command, so much the better, but in any case her chief reliance must be upon her conversation. A kindly wit, brightened in many pleasant duels, is a charm invaluable. A ready flow of apt and meaningful words, culled from a wide acquaintance with "the best that has been said and thought in the world" is an essential, for how else is she to clothe the thoughts that are to be her principal stock-in-trade? But her greatest concern is the gathering of that sort of information that people are eager to hear, and that has been the chief asset of all golden-tongued conversationalists. As a beginning, let her study the conversation of great talkers—of Coleridge, of Stevenson, of Wilde, as given in their biographies, letters, and most intimate writings. She should treasure in her mind all little, amusing sayings and incidents, and train herself to see the humor in all little, commonplace happenings.

IT will be observed that the knowledge of those to whom it is a pleasure to listen is drawn from life as well as from reading and the schools, and for this reason she who would be interesting can not depend upon the lectures for knowledge. Unless such instruction is supplemented by contact with life at many angles as well as by a sympathetic outlook on the world, the attendance at even the best of lectures can not develop the culture that is a necessary foundation for the entertaining conversationalist. For the more solid portion of her mental equipment she might concentrate on certain talkable topics of the moment—play censorship, whether or not married women supported by their husbands are really parasitic, and the lighter social and political problems. A college professor or a university graduate would be a helpful guide in obtaining material, and if the study were supplemented by first-hand observation, the whole could be turned to such conversational advantage as would make the woman the center of interest on occasion. Besides, in research work of any kind, the seeker after knowledge acquires many side-lights on her subject, some of which will stimulate to further reading and development along new lines. Surprisingly little effort is necessary to acquire sufficient information on many topics of the moment to make a good conversational showing. Concentration, research, observation may appear austere and academic, but translated into the activities of an ambitious woman they signify no more than the concentration she bestows, say, upon her costuming. The quick-witted American woman ought to be an engaging talker. That she often is not, is due to her overdone vivacity, her habit of merely skimming the surface of things, and her blindness to her own shortcomings.





*Château de la Motte, in the heart of the hunting region, where the comte and comtesse de Béthune-Sully are the hosts of many gay parties*

*The comtesse de Béthune-Sully at the side entrance of the château de la Motte*

*Below, at the hunt luncheon-party of the marquis du Suart, are comtesse Le Marois, vicomtesse de Vaulogé, Mlle. d'Harcourt, princesse de Montholon, and marquise de Lestrade*



*Princesse de Montholon and Mlle. de Montholon in their "pill-box Américaine" at the "rond-point," the focal point at which the French hunt starts*



*Prince de Montholon and Lt.-Comte d'Harcourt "aux écoutes"*





*During the week of November first, the memory of St. Hubert, a doughty, eighth-century hunter who became a saintly bishop, is honored by a series of medieval ceremonies, quaintest of which is the blessing of the pack. Here the guests of the marquis du Suart are standing bareheaded on the steps of the château de St. Fargeau, while a priest solemnly sprinkles holy water upon the restive hounds*

## HONORING *the* HUNT *in* FRANCE

**T**HOUGH France is not, like England, famed as a sporting nation, hunting has, from time immemorial, been one of the Frenchman's chief forms of diversion. One of the most notable results of the wave of Anglomania, which for the last thirty years has swept over France, is the remarkable progress made there in horsemanship. It now appears, according to various reliable authorities, that while the French may not be as all-round good horsemen as the English, they yet know how to get more out of a horse than the best riders in the British Empire, and though the English are better marksmen, the French are better hunters. There are more ways of bagging game than by the simple method of hitting the thing at which one aims.

The hunt of hunts in England is the fox hunt. This is run entirely through the open country, with the purposes only of keeping the dogs in sight, and of encountering as many

obstacles as possible. In France, various packs are trained specially for the different quarries, such as the stag, the roe deer, the boar, the wolf, the hare, the fox, and the otter. The dogs are followed at a long distance, never near enough to disturb them in their work, and the chase, which leads in all directions, may last two hours or even four. Obstacles encountered in the course are taken, but there is no going out of the way in search for them. Consequently the horses are greatly saved.

The fox hunting, which has many enthusiastic adherents, is limited chiefly to the province of Pau, where the ground is soft and springy, and the country is open, yet well supplied with obstacles. Here the English custom of a general invitation to all who have mounts to follow is observed; whereas in the more strictly characteristic French hunts of the stag at Compiègne, Villers, Cotterets, and the château district near Paris, an invitation or a personal

presentation to the master of the hounds is an invariable rule of the hunting field.

Another noted rendezvous for fox hunting is Spa, near Liège, Belgium, the oldest of the large European watering-places. Spa tempts the more daring riders, as the excitement of the chase is doubled by the wildness of the wooded country through which it leads, and by the difficulty of the obstacles encountered.

Of the stag hunts, those that are held at Compiègne are the most noted, for there, scattered throughout the countryside, are the châteaux of such ardent huntsmen as the marquis de l'Aigle, Prince Murat, and the comte de Rohan-Chabot.

In this quarter of the land, on a gray, misty morning, may be seen scores of motor cars, scurrying by to deposit their loads of smart Parisiennes at the appointed rendezvous, which is usually in the middle of the forest, far from

(Continued on page 148)





Instead of finishing at the bottom in the inconspicuous way of most wraps, this Margaine Lacroix model of black brocaded crêpe yields to the tendency which has beset gowns and wraps alike this season, and annexes a flounce. The fastening of the wrap is made under a looping and ends of heavy, silk cord below the narrow fur collar which ends in odd, fur garnishings set at right angles to itself.



This frock, to be worn with the wrap shown at the left, is of the same material supplemented by deep, V-shaped insets of black satin at the front of the skirt and blouse; these are outlined by the same kind of cording which makes a fastening for the wrap. The girdle is of deep green satin fringed in gold, and the collar is of cream chiffon.



Seldom does a complication of line and material achieve the simplicity requisite for a "tailleur." Here it is accomplished in a cloth suit, the cloth peplum of which is interrupted by a tunic of black charmeuse which falls in a studied, uneven line over an underskirt of cloth. The jacket, bound with black charmeuse and trimmed with tulle flutings, is worn over a soft blouse of embroidered linen.

A WRAP AND A GOWN WHICH ESTABLISH THEIR AFFINITY IN MATERIAL AND TRIMMING—A "TAILLEUR" OF COMPLICATED SIMPLICITY, AND A CHARMINGLY FRIVOLOUS, LACE BLOUSE



A charmingly frivolous blouse of filet lace is vested in an antique embroidery of pearls and beads. A surplice of white tulle fills in the neck, and tulle frills fall below the sleeve bandings of green satin, which match the belt.



# OLD STONES in NEW SETTINGS

**J**EWELRY must possess artistic sincerity and yet conform to the drift of fashion. At present, the strongest single influence is the oriental. This has been with us for some time, and, judging by the displays at the autumn openings in Paris, it shows no signs of weakening. The simple, somewhat severe lines, the naive coloring, the flat tassel, all lend themselves with charming grace to modern workmanship. In general, less lacework is apparent, except in the rings, and a few large stones are imperative. Among these the sapphire is the leading colored stone. It is usually introduced in the narrowest line of caliber setting or used *en cabochon*. It has doubled in price over that of last year and is now almost as expensive as the ruby or the emerald.

## THE CHANGE IN RINGS

In no other department of jewelry has there been a greater change than in rings. Single stones and prongs have vanished, to be replaced by wonderfully intricate and highly decorative novelties. The smartest engagement ring just now is a rectangular diamond (square-cut stones dominate the jewelry kingdom throughout) surrounded by mill-graining and with involved traceries in tiniest stones on the ring band. The guard ring is no longer plain, but is rather a continuous setting of small stones in which color is often introduced.

Of the other rings, there are two distinct classes: the one with a large, high, cabochon stone as the central interest, and that in which a beautiful theme is expressed in smallest diamonds and platinum, with perhaps a few punctuations of larger stones to supply diversity and heighten the effect, or simply to show glints of color where light and shade are artistically developed. Those of the former category show peculiar and striking characteristics. In the first place they are *bombé*—that is, they mount up in a mushroom contour, as do many of the pendants and brooches. This high modeling gives greater prominence to the jeweled piece and shows it off to better advantage on all sides. For example, a prominent cabochon sapphire may rise high in the center; nestled close around it are caliber sapphires of the same tone, which serve to extend the color while breaking the monotony of the smooth surface of the central gem; surrounding this setting in graceful curves is a complicated design of the usual fine-diamond-work construction; the whole forms a prominent and wonderfully beautiful ring.

The rings of the second division are even more intricate in their exquisite modeling. A dinner ring of note is shown on the lower right of

The Jewelers Tell of Rings, Lace-Like in Design, That Fasten with a Hinge, an Oblong Watch Bracelet and Bracelets Like Pointed Cuffs, and of a Marked Revival of Onyx



An oriental design, from which swing two great diamonds

Emeralds, square and triangular, are set in diamonds



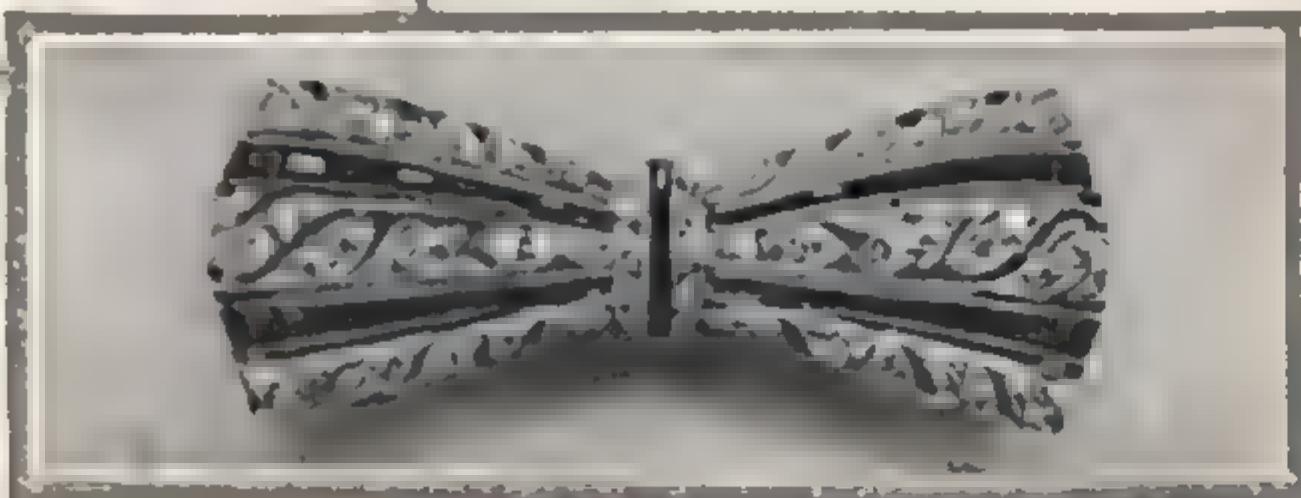
A corsage ornament where diamonds are wreathed into a Louis XVI design. This and the pendants from Dreicer & Co.



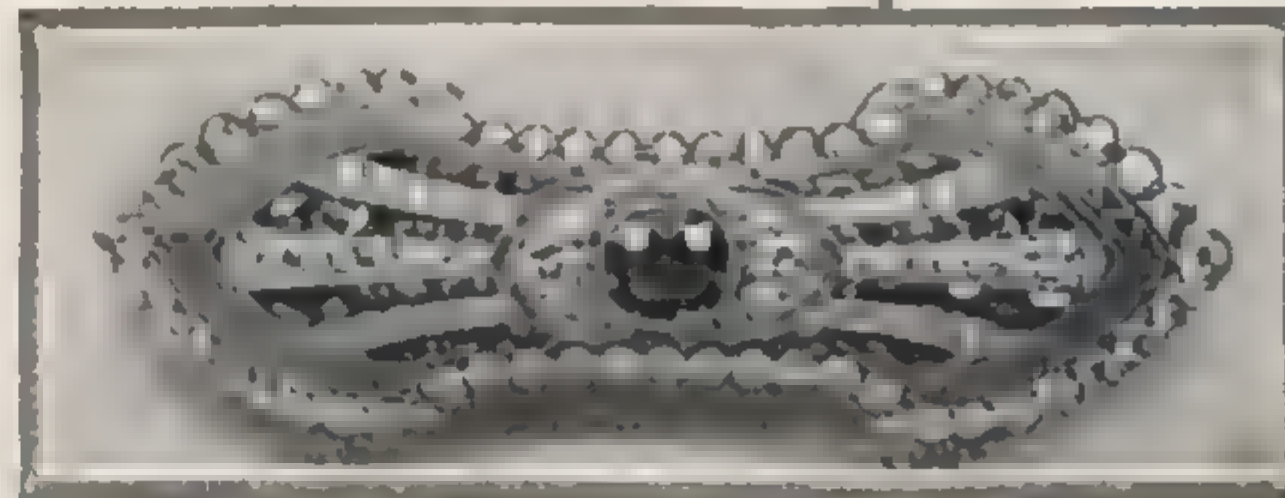
Jewelers find the long watch more becoming to the arm than the bracelets with round or square watches



To insure a close fit the new rings fasten like a bracelet



A brooch where a black-and-white effect is achieved with diamonds and onyx



Bar-pins are now of medium length, with an irregularity of outline and pattern



Dinner ring where a diamond "frill of lace" is held by a diamond knot

the page. It is like an oval cascade of filmiest lace, in which tiny bits of emerald are sunk in a diamond background between the uprising folds of the design. A round diamond, millgrain-set, holds the lacy convolutions near the base, where the design tapers gracefully toward the band of the ring. Another ring of similar treatment is shown opposite. It shows the lace falling into a design that suggests the fleur-de-lis. Narrow lines of onyx mark the pattern and give character to the theme.

A remarkable feature of these two rings is that they open with a clasp, identical with the bracelet clasp, with one or three hinges, according to the heaviness of the pattern. The aim of this construction is to facilitate the putting on and taking off of the ring, since the imperative close-fit is not always attainable when the ring is slipped over the knuckle. The setting, of course, lies upward on the hand.

The application of onyx to rings has an even wider scope than just to give the touch of black. Going back to the old fashion, it has been revived in the form of a large slab, with perhaps a single stone of importance in the center, or a floral spray applied upon it, with a surrounding border similar in theme and treatment.

## BEAUTIFYING THE ARM

Bracelets, also, bid fair to have a wide adoption this season. With the short and three-quarter sleeve, they are almost indispensable, and there is so much latitude given to the widths and styles that almost any well-chosen, artistic bracelet will be acceptable. Some of the authorities claim that the wide bracelet is to be the smartest. Among these is a new model with an extended design that falls on one side only, reaching upward on the arm to simulate a cuff. Other experts assert that since a narrow gleam of brilliance is more striking and refined, there is little prospect for the broader, more ornate ornament. However this may be, there is no wrist adornment that is more satisfactory than the flexible band, perhaps one-quarter of an inch wide, or even less, in *pavé* stones or of lace-like composition. An excellent way to remount a round diamond of medium size is to place it in the center of a straight line of small, square-cut diamonds, to form a bracelet of simple beauty. Lines of color in caliber sapphires, emeralds, or rubies, in conjunction with diamonds, afford pleasing contrasts and combinations.

An unusual bracelet is the one that is a development of the watch bracelet, an example of which is shown at the bottom of the page. It consists of an elongated, jeweled slide with a wide-open space in the center

(Continued on page 92)



The arm with its short sleeve requires some such ornament as this of black moire ribbon with diamond slides; it buckles like a bracelet watch. Bracelets, pins, and rings from Charlton & Co.



CORSETIÈRES *by* ROYAL APPOINTMENT

What the Aristocrats among French Couturiers Are Commanding This New Season from Their Corset Designers



"Tricot de soie" is the material with which the figures clothed by Madame Chéruit are frequently confined. This almost seamless model is a favorite one for sports wear, or for delicate women who can not stand stiff boning



The corset-maker, whom Premet fancies, uses a heavy, flesh-colored linen that has the appearance and supple quality of suede. No seams and only four bones are used in the construction of this corset



A model ingeniously designed by Poirot with two rubber bands passed across the lower front to hold the corset in place when sitting down, and to help it readjust itself when the wearer rises



One of the styles used by Callot; strong elastic insets give spring to the garment when the wearer is seated



An outward curve in front and a back padded to straightness—this is the very latest corset silhouette in profile

A VISIT to the various corsetières who design for the great Paris arbiters of style reveals a "back-to-nature" trend in the shaping of the corsets for which all mankind, headed by the family physician, should bow their heads in grateful thanks. Odd?—no, rather natural, that a hazard of fashion should have accomplished, in one fell swoop, what doctors and hygienists have failed to bring about after generations of teaching and preaching.

There isn't to be a waist-line any more, at least not for the present; and such people as Mlle. Polaire, the French actress, known as the woman with the smallest waist in the world, will find themselves decidedly out of fashion unless—unless they do what a good many other women are doing just now, pad their waists out until they meet the required size, which means, until they are almost as wide as the hips. Of course, this new system upsets all precedent, reverses all practise. In order that the large waist may have full and unrestricted liberty, the abdomen likewise must be unconfined; the abdomen is thrown forward and so the whole line of the body is changed. Thus the new corset presents a straight, box-like appearance and is longer than ever before below the waist, and is so short above as, in many cases, scarcely to deserve mention—not more than three inches. This arrangement makes the *soutien-gorge*, or bust-supporter, necessary, and thus we find a variety and elegance in these hitherto ugly necessities such as have never before been attempted.

## THE BOTTICELLI FIGURE

There remains to be mentioned before passing from the general to the particular, one innovation which is, to say the least, startling. The corset, as before stated, is cut straight, and has often only one seam—that on the hip; it is innocent of whale-bones, and only just enough steel supports are used to hold it taut. The rounded stomach has assumed a prominence much after the style of Botticelli's immortal figure of "Spring," or, from a side view, not unlike the silhouette of "La Belle Simonetti."

This prominence given to the abdomen is further exaggerated by the present mode of wearing the corset; it is no longer placed low and laced from the bottom, but quite the contrary. The top hook is fastened first, as in the days of our grandmothers, then the abdomen is gently pressed down below the waistline. As a matter of fact, this is not as dreadful as might seem, and certainly not the health-wrecking torture of former years, because there is no lacing-in of the waist. To guard against the possibility of drawing in the corset at the waist, the laces are arranged with two systems of strings, one for below and the other for above. The top string is tightened first, and tied. Then the lower string is pulled tight about the hips and across the back.

This fad for the protruding abdomen the corsetières themselves believe will be short-lived. But those who know the trend of that perverse thing called "fashion" are full of apprehension lest the very prediction should precipitate an exaggerated reign of this questionable innovation.

## THE NEW POETRY OF MOTION

Already this mode has affected the fashionable woman's gait, and in this lies the chief danger of its popularity. This new corset, straight-cut and innocent of whale-bones, leaves the upper portion of the body free and supple; the manner of putting it on and the suppression of the posterior throw the weight forward over the hips; the bust droops

(Continued on page 94)





*By some clever manipulation known only to the designer, Doeillet introduces an extraordinary amount of fulness at the waist-line of a skirt and mysteriously loses it before the hem is reached. The short, loose jacket which is cut in the bolero type is collared and cuffed in marten. The material, called "velours frappé," is a sort of wool velours brocaded in velvet*



*In a Francis frock of black faille velvet, which resembles a fine corduroy, the skirt is draped and banded once with itself and once with fur in a way which suggests a tunic. The sleeves of the blouse expend all their tendencies toward fulness above the elbow, and below it are crushed and tight with a fringe of fur at the wrists. A charming feature of the model is the square, Japanese collar frilled in a plaiting of tulle*



*In addition to banding the sleeves and con-  
niving with the drapery of the skirt to give  
the appearance of a tunic, fur bandings out-  
line the bodice of a velvet gown in a bolero  
effect. An exquisite heavy lace falls over  
the skirt and, crossed by strands of jet  
which simulate a fastening for the simulated  
bolero, vests the blouse. The velvet muff is  
shaped like a shopping-bag*

A FROCK OF BLACK VELVET TRIMMED WITH FUR, A FROCK OF FAILLE  
OF THE VELVET FAMILY, ALSO TRIMMED WITH FUR, AND A  
SUIT OF WOOL CLOTH BROCADED IN VELVET AND TRIMMED WITH  
FUR, BEAR TESTIMONY TO THE POPULARITY OF THIS COMBINATION

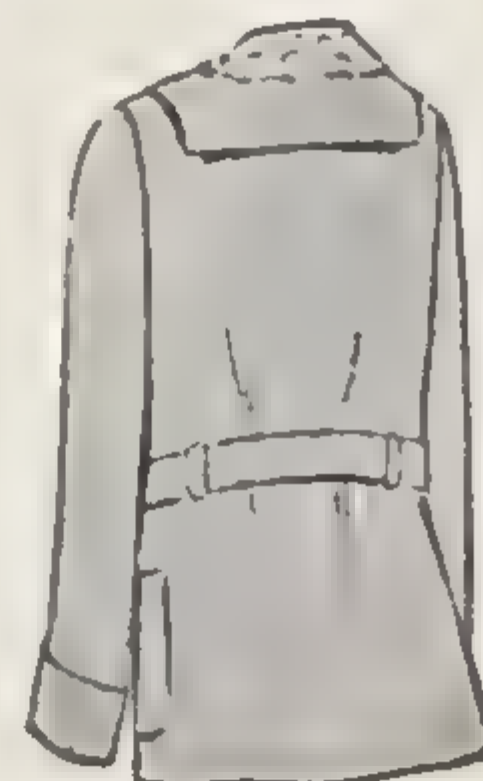




*This day-time frock refuses to relinquish the prerogatives of summer—an extremely low neck, mere caps for sleeves, and a white taffeta skirt—but plays up to the winter in a black velvet blouse with a flaring peplum grown almost to the proportions of an overskirt by the addition of a generous, almost knee-length flounce*



*A black moire brim—if brim it may be called—is swathed turban-wise about the head, and topped by a black velvet crown which claims heritage from the tam-o'-shanter. Lewis model worn by Mlle. Forzane*



*One way in which the Frenchwoman combines picturesqueness with practicality is shown in a sweater which, by the addition of a sailor collar and a Russian belt, ascends in the social scale to the status of a semi-coat. The garment is just long enough to cover the hips, and is invariably worn open to the waist-line*



*The black velvet neck-band in its most sophisticated incarnation boasts huge diamonds that dangle from either end*

A FROCK WHICH CLINGS TENACIOUSLY TO ITS SUMMER BIRTH-  
RIGHT, A HAT WHICH BOASTS A HERITAGE FROM A TURBAN  
AND A TAM-O'-SHANTER, AND THE NEWEST FRENCH NEAR-COAT





Long strips of sable sharply marked off one from the other are laid together to form a straight stole which is wound loosely about the figure like a wrap, leaving slits for the arms. The small, round muff which made a bid for favor last season has returned to the attack. Indeed, the only six muffs shown at the openings were of this type

A big, loose yoke supports a wrap of rose-colored velvet, very bulky as to the upper part, very attenuated as to the lower. Two huge, enameled buttons catch up the drapery, causing it to flow sidewise. A whole, gray fox pelt is laid across the shoulders as a collar

THOUGH THE QUESTION  
OF DISTENDED HIP-  
DRAPERIES ON GOWNS  
IS STILL IN THE BAL-  
ANCE, IT HAS LONG  
SINCE BEEN ANSWERED  
AS REGARDS WRAPS



More and more voluminous grow the wraps, and more and more bulky the silhouette. An unconscionable number of yards of peacock-blue moire faille are used for a wrap in which all the drapery emanates from a deep semi-circle of shirring in the back, and from thence flows softly up and down the wrap. Bands of fur mark the arm-slits



THE FRILL OF NET OR TULLE HAS ASSUMED SUCH PROPORTIONS AND CONSEQUENT IMPORTANCE THAT SCARCE A GOWN DARES TO SHOW ITSELF UNLESS IT BEARS AT LEAST A FRAGMENT OF THIS THIN MATERIAL AS A GUARANTEE OF CHIC



Two-thirds of the bodice and one-third of the skirt are of white tulle, much be-ruffled; the remaining fractions are of white satin. A crystal-beaded ornament depends from the bodice, and the sash of black tulle is weighted by the same glittering means. From the Maison Monge



Tulle, both black and white, asserts itself where it may in this model of black charmeuse and black, flowered taffeta. The fit, or lack of it, of the bodice, and the broad belting of the large waist are indicative of the negligee effect that has so generally insinuated itself into the fashions



A model that is principally skirt, barring the sleeves and shoulder-coverings of white tulle. The gold brocade is scarce veiled by the tunic of black net, which, with a succession of sable and gold-colored chiffon, forms the inordinately high girdle







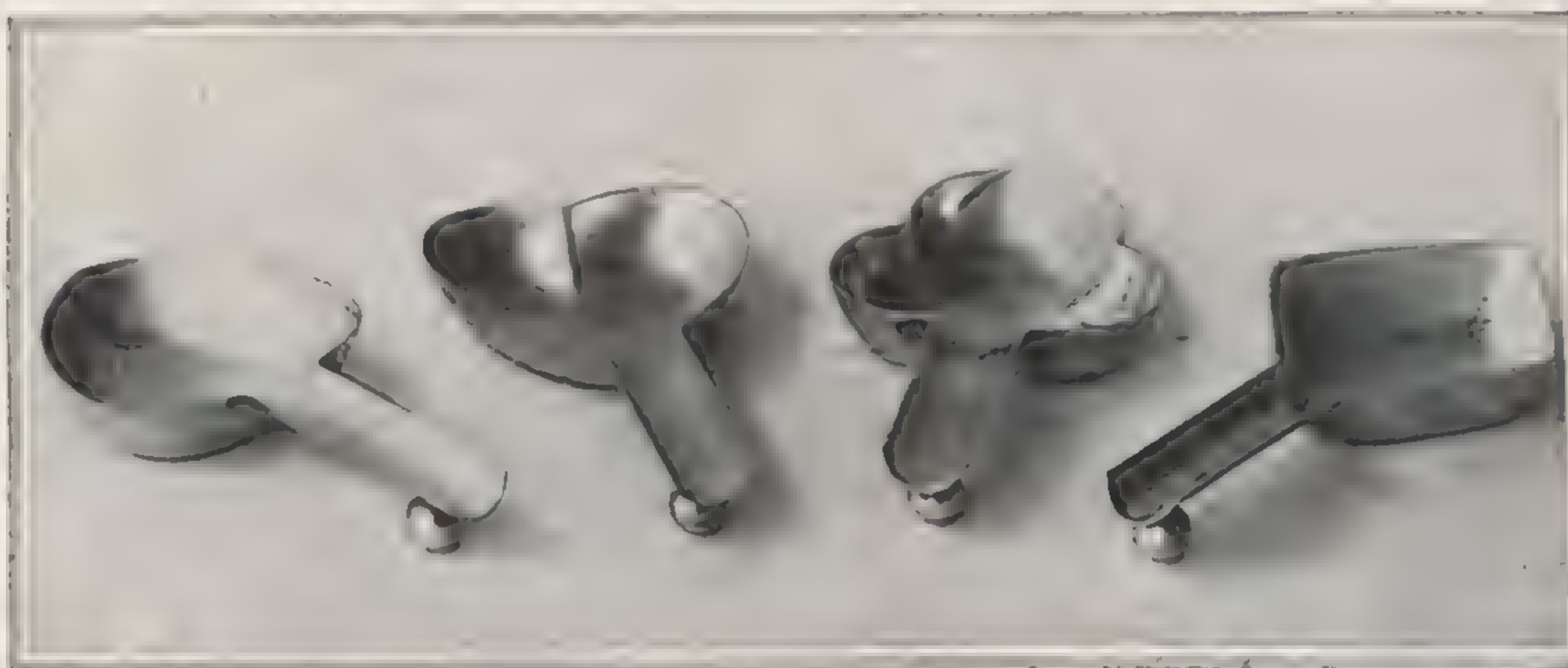
Eight articles which go to the making of literature come in china colored to match any room for \$12; in blown crystal for \$20



A four-fold screen of shifu cloth shows a brown Japanese landscape with the omnipresent Fujiyama in the background. With a green frame 5½ feet high, price, \$7.50



For \$12.50 comes a 16 x 12 Sheraton dressing-table mirror. The frame and the stand, which is 21 inches high, are of mahogany, and they are inlaid with fine satinwood



Even the ever-fascinating game of auction bridge is given added zest when individual ash-trays of heavy, solid silver reward the highest score. Price, \$7.50 each



An especially comfortable chair, after an Adams design, is painted black with a flower design in colors, and gilt tracings. In the muslin, its price is \$45



An occasional chair of black lacquer decorated in gold gives variety to furnishings. With a seat cushion of old-rose, antique velvet, the price is \$98

INCIDENTAL ARTICLES WHICH, POORLY CHOSEN, FALL SHORT OF COMFORTS, BUT WELL CHOSEN, FALL LITTLE SHORT OF LUXURIES





*The dignity of a library as a place sacred to study and introspection is preserved in the simple decorations of the library in the Washington home of Mr. William F. R. Hitt*



*The delicacy of old-gilt, French furniture is thrown into relief by walls paneled after the manner of the Louis XV period and a plain carpet with an unusual depth of texture*



# CREATING a BACKGROUND for BOOKS

**O**FTEN the most successful libraries are the simplest, but this law of simplicity, good as it is, can not be applied too sweepingly; the laws of good taste ordain that the library shall be in harmony with the other parts of a house, and, therefore, an elaborate treatment, inconsistent as it may seem at first thought, is frequently necessitated. So we find Gothic libraries in Gothic houses, Francis I libraries in Francis I houses, and Louis XVI libraries in Louis XVI houses—all rather ornate methods of decoration. Even where the general architecture of a house permits no new development in the library there is always the interesting possibility of planning some new adaptation of an old style.

## THE LIBRARY OF A WASHINGTON HOME

The photograph at the top of the opposite page shows the library of a noted house in Washington which contains a number of extremely valuable and beautiful objects. It is arranged with the greatest simplicity; the real focus of the room is an exceedingly large, deep fireplace with tall andirons of wrought iron and a mantel of carved, white marble. Against the paneled, wood background of the walls are hung a few old engravings. An antique tapestry in the rich, mellowed tones which make an old tapestry so full of interest, occupies the greater part of one side of the room. The bookshelves are recessed into the walls, and the absence of glass doors over the books does much to promote a "bookish" atmosphere of ease and informality without which a library is merely a room filled with shelves and shelves and shelves.

Oriental rugs cover the hardwood floor, and chairs, tables, and carved cabinets of many different periods are scattered about the room. In the middle of the library is a broad study-table from which an old, Italian candlestick with a silk shade diffuses a soft glow. Just beyond is the open fire which dispenses the air of homelike cheer which is the chief characteristic of this library.

## A LIBRARY IN THE LOUIS XV STYLE

A photograph of a New York library which is furnished almost entirely in old-gilt, French furniture, is shown on the opposite page. To create a suitable setting for these treasures, the architect planned the surroundings in the manner of the Louis XV period. In the spaces between the pilasters of the wood walls are the



*Crimson and gold is the sumptuous color scheme of the library in the Fifth Avenue residence of Mr. Harry Payne Whitney*

bookcases, the doors, the windows, and the fireplace; panels of wood over the doors and over the bookcases afford the correct balance. There is a French mantel of gray marble over which is hung an old portrait of the period to which the library and its furnishings belong. The quiet richness of the walls, the old-gilt, and the faded tapestry of the furniture are thrown into relief by a plain carpet with an unusual depth of texture. Sconces placed against the wall serve for general lighting purposes, and upon the library table are two reading-lamps made of Chinese porcelain jars set in ormolu mounts. Placed upon a smaller table, close by the fireside, is a gilt reading-lamp with its electric candles screened by a silk shade garlanded with flowers in

the old, French manner. A third reading-table placed against a screen offers a spot somewhat withdrawn from the middle of the room.

## A SUMPTUOUS COLOR SCHEME

The magnificence of old woodwork, antique French furniture, and heavily embroidered hangings make the library in Mr. Harry Payne Whitney's Fifth Avenue home, shown first on this page, a work of art. The walls are covered with a deep crimson velvet somewhat worn because a great master-architect once used it in some of his most splendid rooms. A deep frieze of the velvet embroidered with gold hangs just below the carved and coffered ceiling.

The sumptuous color scheme of crimson and gold is further developed in the upholstery of the divans and chairs, and in the embroidered cover of the library table. Where the walls are not covered with velvet they are wainscoted in old oak with a carved frieze and pilasters surrounding the smooth-surfaced panels. The bookcases are made of carved wood, similar to that which appears in the wainscoting. An Italian mantel of white marble frames the fireplace, and above it an old altar frontal makes a fitting background for some old renaissance candlesticks, two porcelain jars, and a statue of the youthful Pan, one of the few things in the library which is not a legacy from remote antiquity.

## AN INTERIOR OF THE FRENCH RENAISSANCE

The elaborate architecture of the Astor residence, opposite Central Park, demands a corresponding degree of richness in interior decoration. The library of this beautiful home, photographed at the bottom of this page, is arranged upon the truly magnificent scale of the French renaissance. The walls and a part of the ceiling are of dark wood, richly carved and heavily decorated with gold. One side of the room is covered by an antique tapestry stretched within a narrow frame of gilded wood. At the end of the library, over the low, French mantel of gray marble, hangs the portrait of the late Colonel John Jacob Astor, painted by Bonnat in 1896. A great oriental rug covers the floor, and the furnishings consist chiefly of chairs and couches upholstered in deep red velvet; other chairs are covered with tapestry, and a splendid, carved table is placed in the middle of the room.



*The portrait of the late Colonel John Jacob Astor, painted by Bonnat in 1896, dominates the library of the Astor residence near Central Park*



# WHERE FAIRY TALES COME TRUE

THIS is, indeed, the children's age; ingenious provisions for their comfort and happiness range all the way from scientific methods of teaching in school and at home to clever playtime schemes and the simple practicality of frocks which button up the front instead of tortuously down the back.

A most picturesque and helpful playtime idea is advanced in the plan originated by Helen Eaton Speer of establishing a playroom in every city hotel. If such rooms were established and equipped in the regular kindergarten way with, perhaps, a little elaboration, and the addition of some of the newest playroom paraphernalia, they would not only afford delightful amusement for children, who are likely to be fretful under the restraints of hotel life, but would relieve parents of the constant watching over them, which is necessary under the unusually trying conditions, even though they have a competent nurse.

In the plan of the nursery designed by Mrs. Speer, the paneling of the walls is used to display favorite Mother Goose characters and their accompanying jingles, which have been carefully paraphrased so that they always end happily, as:

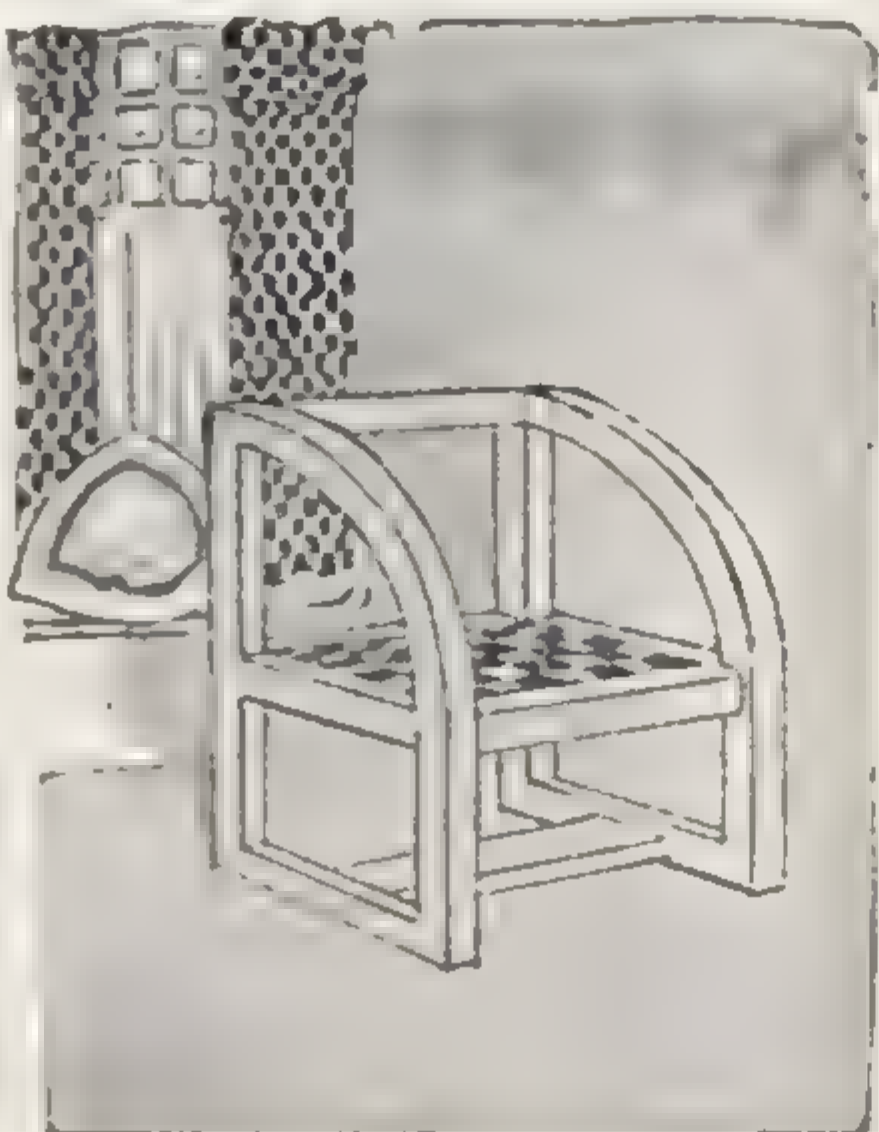
"Old Mother Hubbard went to the cupboard

To give her good dog a treat,  
She was very gay when she found on a tray  
Aplenty of sweet things to eat."

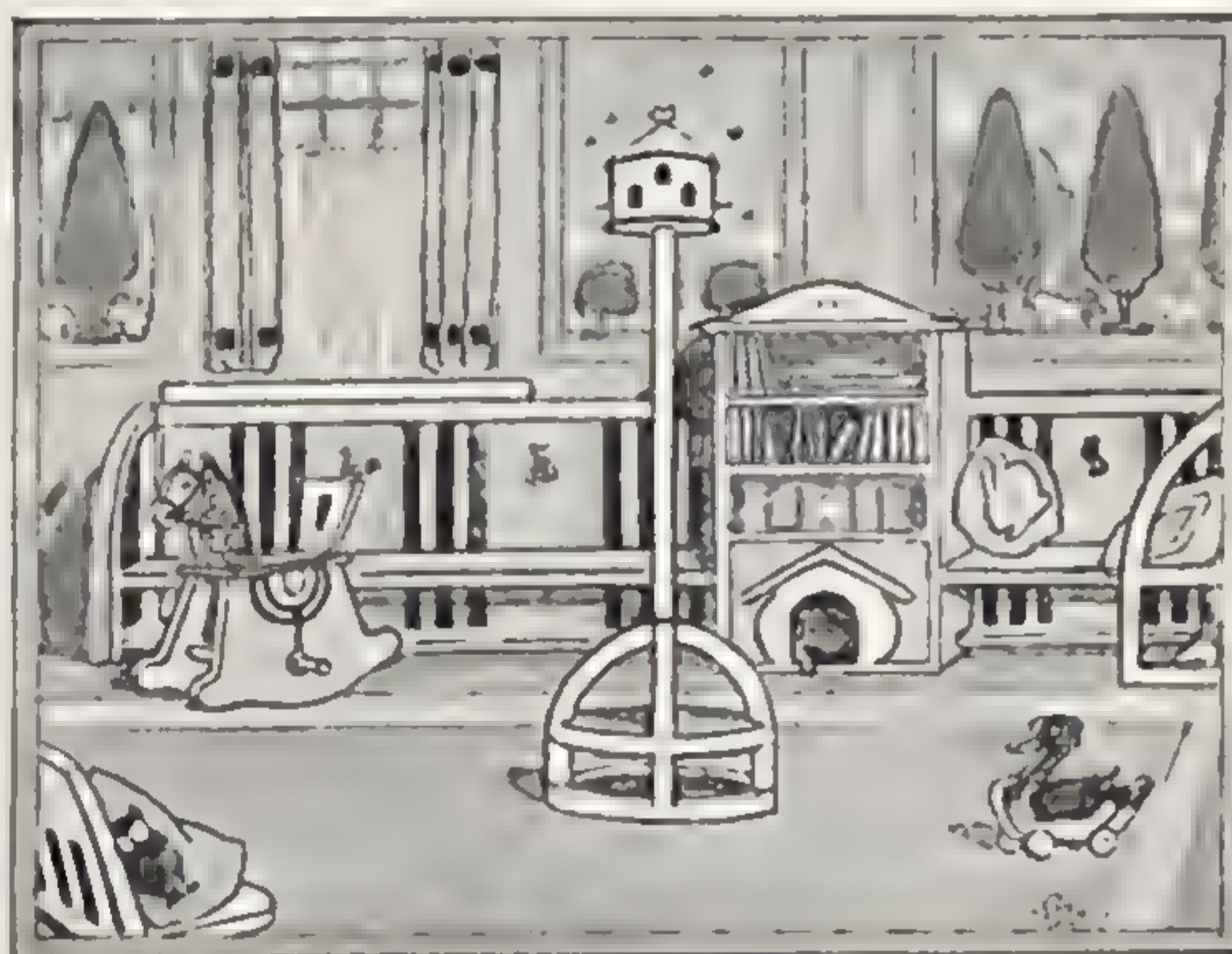
## EXPURGATED RHYMES

The tragic end of the Jack and Jill rhyme has been expurgated and Jack and Jill roll harmlessly down a grassy knoll with laughter ever after. A child is by no means likely to break his head rolling down a grassy hillside, so why should an unpleasant picture of such an occurrence be conjured up to frighten him? One mother to whom this was explained advanced the idea that the disasters which almost invariably befall the Mother Goose characters teach children to beware of dangers. On the contrary, they would seem to engender an unnecessary sense of fear in connection with entirely harmless circumstances. Of course, a child must be told

The Restraints Which Hotel Life Imposes upon a Child Flee Like the Insubstantial Horrors of a Dream Once the Door Opens upon a Playroom Brimful from Floor to Ceiling with Mother Goose Characters



A middle-sized chair with a checked seat may have belonged to the "middle-sized bear"



Out of a wooden zoo come ducks and drakes and dogs—with no feathers and no fur save germless, painted kinds



The lowest chair, with sturdily braced legs, was probably right for the "littlest bear"

that certain things are capable of injuring him, but instead of teaching his mind to dwell upon the capacity of a knife to cut his finger, he should be taught that it is a helpful instrument with which to sharpen his pencil.

Goblins, giants, and wicked fairies are not permitted to celebrate their orgies on the walls of the hotel nurseries designed by Mrs. Speer, nor are they suggested in any of the toys with which it is furnished. Every figure depicted upon the walls, and every article of furniture is designed first to attract the childish mind and then to imbue him with ideas of usefulness and pleasure instead of suggesting fear or lack of confidence of any sort.

## SANITARY PROTECTION

One of the first considerations in the plan of such a nursery is that it shall have proper sanitary protection. This includes linoleum and cork flooring, chairs and benches with wooden seats, and only such draperies as can be easily laundered. Even the toys are of wood, or other sanitary materials, and

the much-loved, but particularly germ-ridden, woolly lamb, is debarred except in portraiture. The fact that everything in the room is sanitary need not detract from its attractiveness, however, as the furnishings and decorations may be harmonious both in coloring and design.

## "LITTLE, OLD HOUSE IN THE WOODS"

The drawings on this page are of a playroom under construction in a New York hotel. It abides absolutely by the rule of sanitary furnishings. It is done in a soft gray with della Robbia blue as the stencil motif for curtains, pillows, walls, and furniture. The wall panels depict the most familiar storybook friends, such as Cinderella and her magic coach, Mary and her faithful lamb, and Mary, Mary, quite contrary.

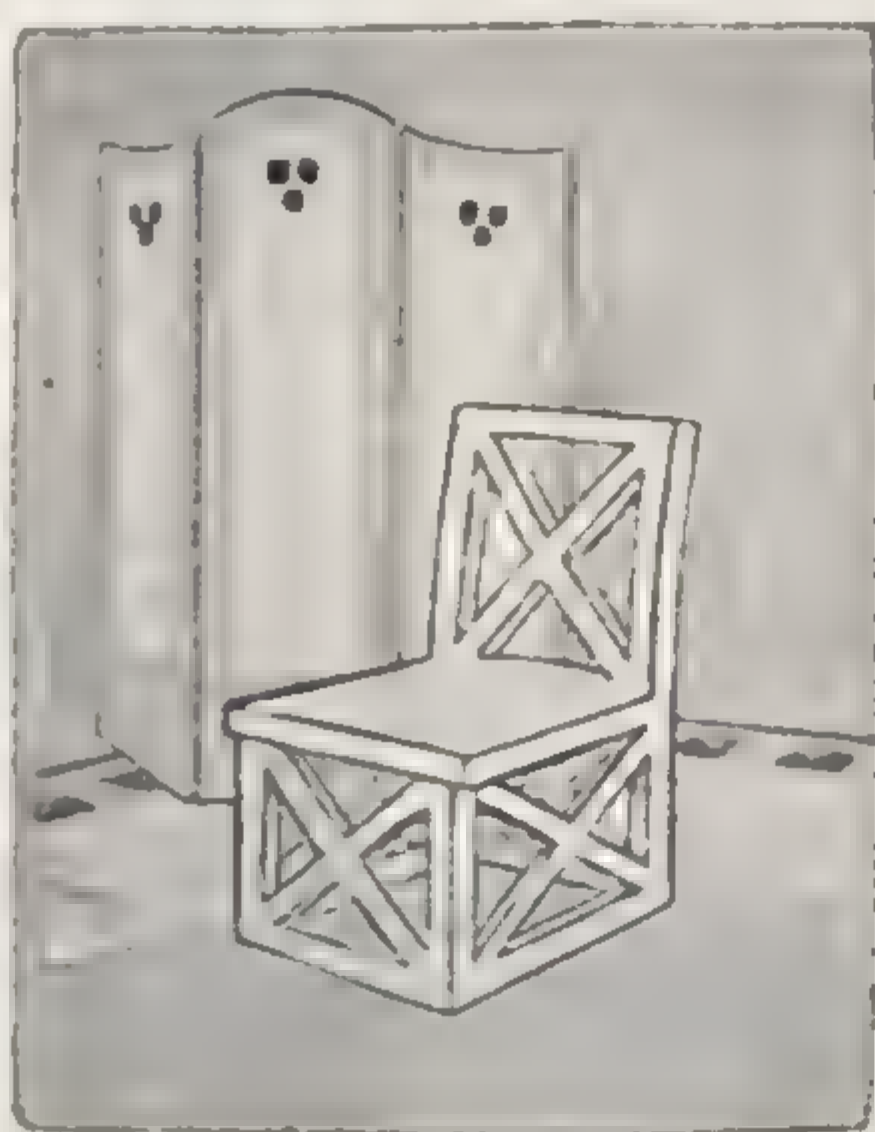
The "little, old house in the woods" is not merely a wall panel; it is a real house which stands out two feet into the room, and is called "the home of the three good bears that all children may visit in safety." The doors open to disclose shelves of carefully selected books.

Pictures of trees, birds, green grass, and flowers are hung upon the interior walls of the house, and there is not the tiniest resting-place for germs on the smooth, shiny walls.

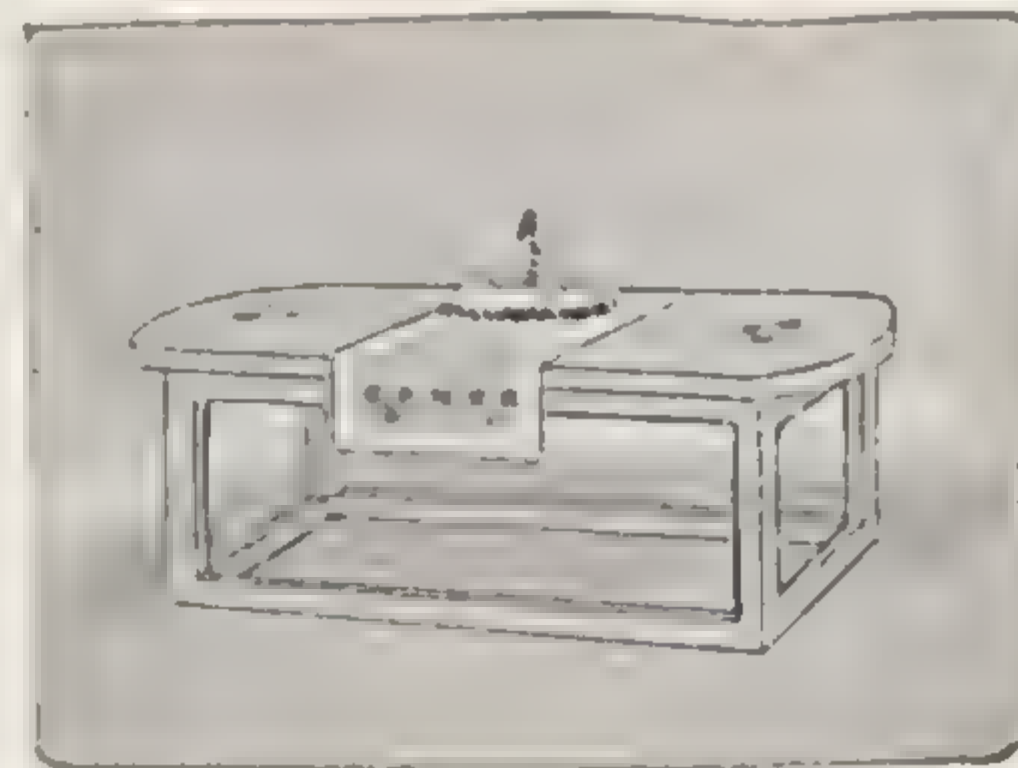
The toys sketched are all of wood, even to the duck on rollers. There are many friendly wooden animals that come out of a wooden zoo, all of them guaranteed to retain their coating of paint so tenaciously that not a vestige of it will come off, even on sharp, little teeth.

One of the best-known hotels in the city has been the first to adopt the idea of a playroom for its junior guests, and other similar rooms, which are even more elaborate in plan, are already under construction. The building of a two-room playhouse on the roof of another New York hotel is evidence that

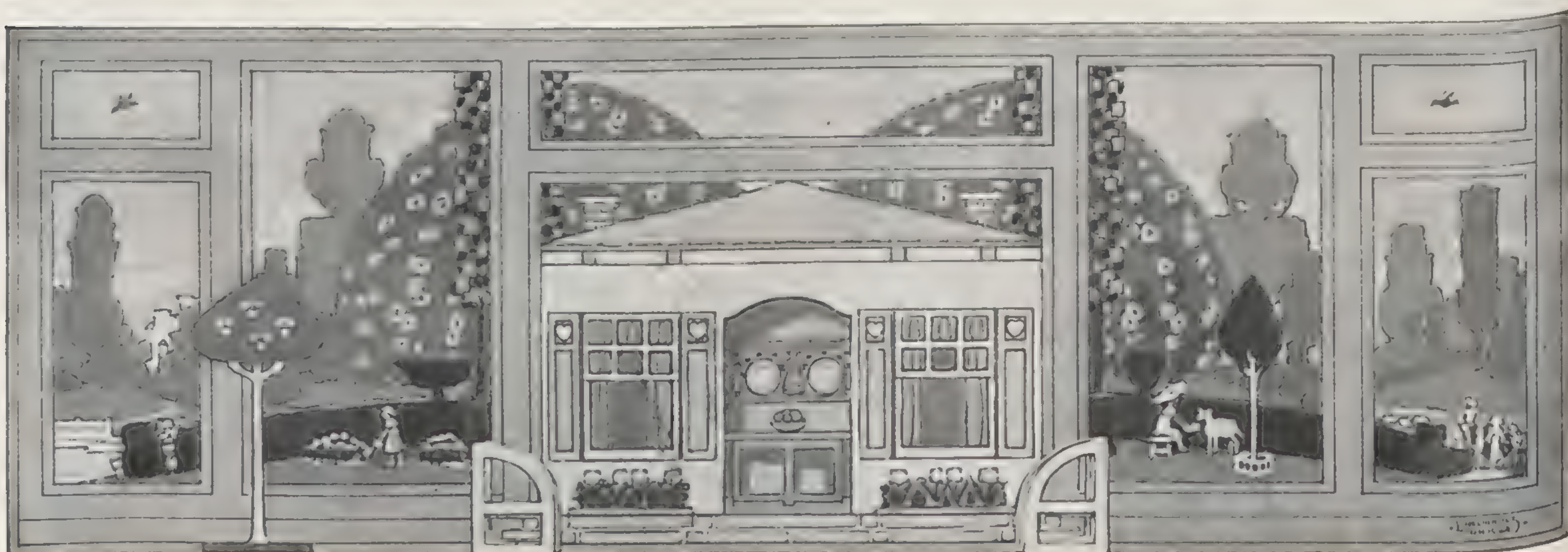
hotel managers are becoming convinced of the practicality of the idea, and that hereafter as much pains will be taken in arranging for the comfort and entertainment of the juvenile guests as has always been exercised in providing for adult guests.



A screen and a chair with never a crevice for a speck nor a spot



The rounded ends of a table top minimize the danger of the tragic bump



Between the two Marys of infantile history, who are merely paneled, is a really, truly "little, old house in the woods" which is two feet deep and four feet high





*Fulwell Park, Twickenham, the home of the Ex-King of Portugal and his bride, is an unpretentious, home-like place set in a magnificent estate which lies along the Thames, a few miles from London*



*In dead o' winter the palm room, which adjoins the drawing-room at Fulwell Park, is a charming spot for informal entertaining*



*The estate of Fulwell Park, many acres in extent, includes a nine-hole golf course, and the view from the private apartments of King Manuel gives no hint of a near-by city*

**DURING THE CONTINENTAL HONEYMOON OF KING MANUEL AND HIS BRIDE, QUEEN AUGUSTA VICTORIA, THEIR ENGLISH HOME AT FULWELL PARK, TWICKENHAM, HAS UNDERGONE MANY ALTERATIONS**



SMART  
NOVELTIES  
*from*  
REGENT STREET



*A tiny case, 5 inches long, made in pink, green, gray, or royal blue morocco, lined with moire silk to match, that opens to reveal the contents shown directly below*



*Powerful field glasses, light enough and attractive enough to appeal to womankind. The leather trimming, which matches the case, comes in several colors*



*The contents are six silver-gilt articles for the woman who smokes—cigarette case, match case, cachou box, lip-salve holder, mirror, and smelling-salts bottle*



*The new gravity clock which does not require winding. The motive power is supplied by the weight of the clock which takes seven days to travel down the bars; then it is simply raised to the top again*



*"Coffee is served" and served delightfully in this set of silver-gilt and enamel, which may be obtained in mauve, blue, or opal adorned with rose festoons*



*A hearty welcome should be accorded this splendid combination of kit and dressing-case. By this arrangement, the latter, fitted either with sterling silver or African ivory toilet requisites, is entirely independent of the bag section*



FROM VICKERY, LONDON





A Premet model of black, brocaded moire where a tunic, unusually short in front, widens into draperies of bustle fulness. The trimmings are slight and inconspicuous—jet buttons and shadow lace frillings—for there is novelty aplenty in the difference of the silhouette

Bat-wings of lemon-colored tulle are the airy background for a bodice of tulle, gathered up into a yellow and green flower, and a skirt of yellow satin with a tunic of yellow tulle, embroidered in green metallic threads, and banded with green satin. The tassel holds all the colors of this exquisite Callot model

Burgundy-colored duxetyn, both plain and faintly brocaded, is the material Premet here employs to such advantage. By means of the heavy braiding, the semi-Eton coat with its skunk collar becomes an integral part of the two-sectioned skirt which is puffed like a bustle

TWO COSTUMES THAT WOULD SEEM TO VERIFY RUMORS OF BUSTLES, AND  
AN EVENING GOWN AS DELICATE AS GOSSAMER IN COLOR AND TEXTURE





In spite of lines broken first by an odd, bib-like plastron which buttons over the blouse; second, by a belt from which depends an eccentric sash-end clasped under a buckle and slide of dull, antique brass; and, third, by the omnipresent tunic, there is a svelt flow of line from neck to hem of this costume. Drécoll has chosen a short-haired zibeline, supple as chiffon broadcloth, in the new "tête-de-nègre" shade

Instead of presenting the familiar kimono-sleeved evening coat, the designer here fashions a wrap after the manner of an old-fashioned, round cape. It is of fine moleskin collared in ermine, and lined with a metal brocade in oriental colors. The fulness of the back is gathered to a shallow yoke, and the flower motifs are worked in moleskin

In a costume of baby lamb cloth, a fabric so cunningly woven that it is scarcely distinguishable from the real fur, Paquin attains a strikingly effective suit with never a hint of striving for effect. The long, skunk-trimmed coat is belted at the waist-line and left open to disclose a cerise vest, striped in white and fastened under an original, upsloping girdle of black velvet, and a black velvet neck-band

MODELS SHOWN BY SCHNEIDER-ANDERSON COMPANY

DRESS AND WRAP AND SUIT ALIKE ABIDE BY THE RULE OF THREE—  
SIMPLICITY OF CUT, SUPPLENESS OF MATERIAL, AND FREEDOM OF LINE

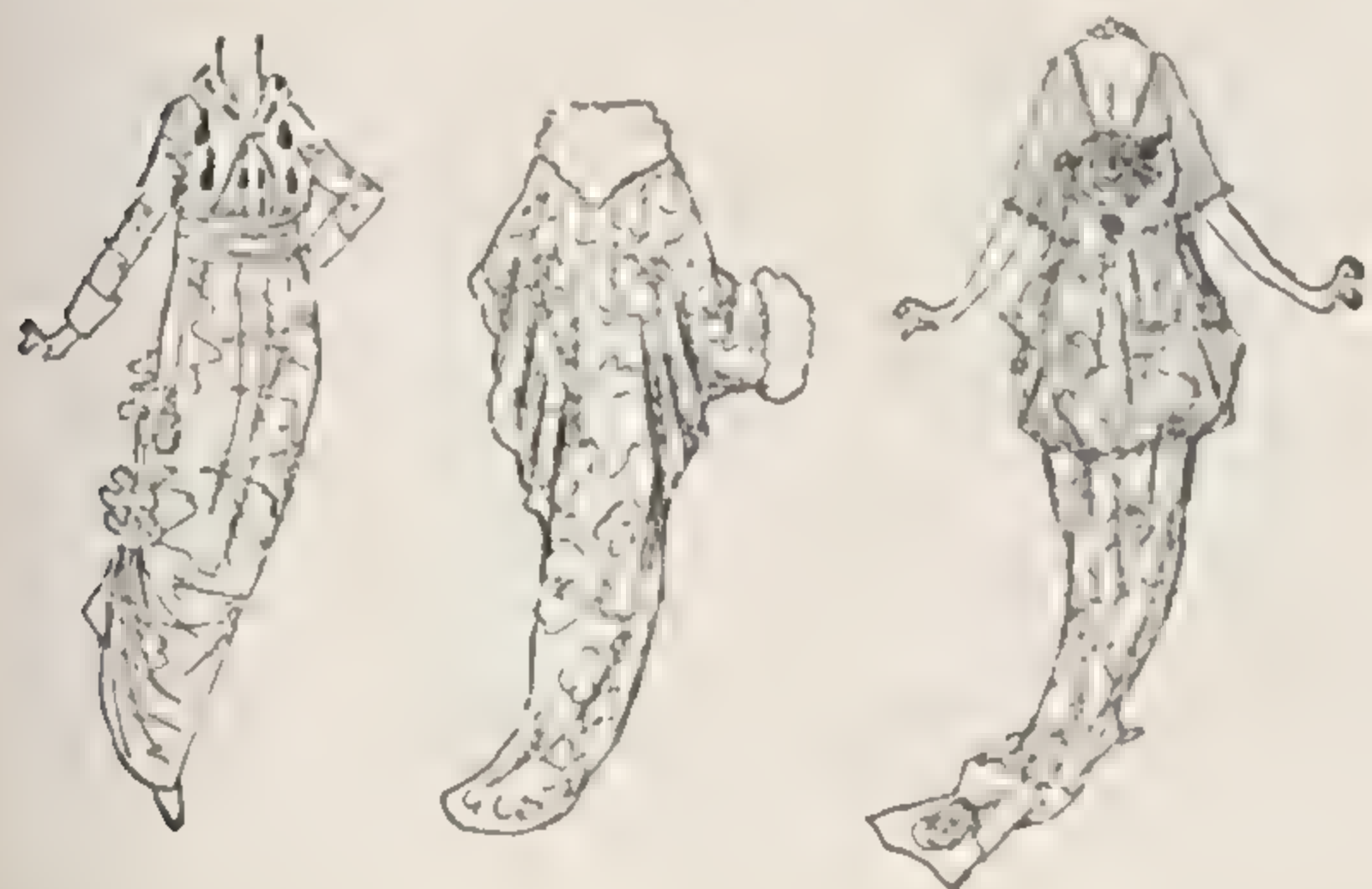




By the drawing up of the skirt in back to meet double rows of ribbon box plaiting, Premet would seem to be attempting a bustle in this gown of magenta moire. The bodice is more familiar in outline, but it holds such differences as an ermine-bordered vest and dangling, green ornaments

A Premet wrap that calls for a description written in superlatives. Draped unusually high under an enormous gold and black tassel are the folds of the gold-figured black brocade. A great collar of taupe fox, and cuffs almost as great are at unexpected color variance with the orange velvet lining

The orientalism that is suggested in the blue colorings and weaving of the metallic brocade really exists in the transparent sleeves and bodice, in the pinafore, and skirt inset of rhinestone-edged, blue tulle; but quite French is the placing by Premet of the corsage rose in the back



ONCE THE BUSTLE WAS THE SUCCESSOR OF THE PAN-  
NIER; HERE ARE GOWNS WHICH INTIMATE THAT HISTORY  
MAY REPEAT ITSELF—AN APOGEE IN WRAP SPLENDOR

MODELS IMPORTED BY FARQUHARSON & WHEELLOCK





*A bodice of white Malines lace, a brown tulle girdle centered with a pink rose, two tunics of Malines lace over a slashed, pink satin skirt—so far not an unusual formula for an evening dress. Instead, however, of carrying the formula to its expected conclusion, the gown boasts a cape of silver and Malines laces, edged with fur, and supporting lace tabs weighted with bead tassels*

*Of plain and brocaded green velvet, half and half, supplemented by a narrow underskirt of cream lace and trimmed at the girdle by a splashing flower of apple-green velvet, an afternoon frock presents a charming study in color. Although quite innocent of a real tunic, it has the suggestion of one in the clever handling of the plain velvet and brocaded material of the draped skirt*

*The advantage of the draped skirt which, without the coat, gives an effect of oneness with the bodice never attained by the plainer skirt, appears in a costume of "tête-de-nègre" charmeuse. The cream lace blouse is veiled with the brown chiffon. Lace outlines the tulle vest, and falls over the black velvet collar with its pink rose. The jacket is collared and cuffed in skunk, and is slightly cutaway*

MODELS SHOWN BY O'DONOVAN

A COAT SUIT SUCCESSFULLY INVADES THE FIELD OF THE AFTERNOON FROCK, AN EVENING GOWN LAYS CLAIM TO A PREROGATIVE OF THE CAPE, AND A VELVET DRESS WHICH REFUSES TO POACH UPON THE PRESERVES OF ITS ASSOCIATES IS CONTENT WITH CHARM OF COLOR



## S E E N i n t h e S H O P S



A bridge frock in the afternoon, a dinner frock at seven o'clock, and a theatre frock at night. Price, \$24.50

Some Examples of the Standard Models Which Have Survived the Autumn Winnowing—A Few Words to the Inexperienced Ament Fur Affairs



An excellent blouse, for \$12.50, is developed in colored net to match any tailor-made



A well-draped coat model which satisfactorily answers the demands of both style and service sells for \$35

NOVEMBER ushers in the winter gaieties, so it is at this time that the demand for new afternoon and evening frocks becomes insistent. A gown of the type which may do duty for afternoon bridge, for informal dinners, and for theatre parties is shown at the upper left of the page. The skirt has the modish, bouffant hip drapery, yet is not too extreme for the woman with a moderately plump figure. The waist, of black shadow lace over white chiffon, is in the simple, becoming surplice model, and is cut with moderately full, kimono sleeves. A soft-toned, lace-veiled, Dresden ribbon just above the belt, gives the necessary touch of color. This model is shown in black, dark blue, plum, and other attractive colors.

#### A SERVICEABLE COAT

The coat illustrated on this page is a splendid model for the woman who must get much service from her clothes. It has the new and becoming long shoulder line, and just enough fulness to drape attractively. The material is velvet brocaded on a wool background, which argues well for its wearing qualities. The collar, of mole or black coney, may be fastened closely about the neck if desired. This model is shown in many of the most fashionable colors of the season, such as mahogany, bronze green, and rose, and also in the practical, satisfactory dark blue, taupe, and Copenhagen blue. The lining, a good quality of satin, may be had in either dark or light shades. A warm interlining and a generous pocket add greatly to the desirability of this good-looking model.

The variety of uses for net is steadily

increasing; one sees it in every conceivable garment, from boudoir caps to petticoat ruffles, but nowhere is it employed to better advantage than in the separate blouse. Both of those illustrated on this page are excellent examples of their kind. The one sketched in the middle of the page is of colored net over white net. It may be had in a shade to match any suit, but is especially attractive in rose and white, with the little vest of white net, and the neck-frill of white net edged with rose net.

The second blouse shown is all of white net. Its sole trimming is bands of net so finely embroidered by machine as to challenge hand-work in effectiveness. The collar, which runs into the tiny revers in front, is quite smart, and is becoming, as well. The little, black velvet bow that finishes it in the back is one of the newest touches seen on the French blouses. The vest is of the net and the waist has a net lining. The double, net ruching on the cuffs is an attractive feature.

#### THE FASHION OF THE COTHURN

The fashion of the cothurn, which was revived in Europe some time ago, has been steadily gaining in favor, but until quite recently it has been impossible to purchase these slippers at a reasonable price. In response to the growing demand, however, they are now offered in an excellent cut and a good quality of satin at \$5 a pair. They may be had in pink, blue, white, or black satin, in black patent leather, or in bronze kid.

#### FUR IN SKINS AND BY THE YARD

Fur is used to such a great extent this season that the shops have found it de-

sirable to keep a large stock of the most popular furs on hand for sale either by the skin or in strips, by the yard. Skunk skins, which measure six by sixteen inches, sell for \$8 each. Those of fitch,

measure about four and one-half by nineteen inches, and sell for \$10 each.

The Japanese or "golden" marten, a fur of a rich, yellow shade, sells for the same price, in skins measuring four by sixteen inches. The chinchilla squirrel of this season is an immense improvement on that offered last season, and the tiny, soft skins, which measure three and one-half by seven inches sell for \$2.25 each.

Fur bands with which to edge the tunics and collars of gowns are also sold at exceedingly reasonable prices. Skunk sells in a one-inch width for \$3.50 a yard. Strips of moleskin an inch and one-half wide, a good width for a short-haired fur trimming, are priced at \$2.40 a yard. In a one-inch width, strips of chinchilla squirrel sell for \$3.50 a yard. Two-inch-wide strips of Russian fitch, a beautiful, light-colored fur, are priced at \$4 a yard, and the darker, German fitch, in strips of the same width, sells for \$11 a yard. Ermine, an effective and popular trimming fur, comes in one-inch strips for \$4 a yard, and white coney, which gives an almost equally attractive effect, comes in one and one-half-inch strips for as little as \$1.20 a yard. Fox is very expensive, but the soft, gray moulton which may be substituted for it, comes in inch-wide strips for \$1.20 a yard, and is suitable for certain transparent materials.



Sleeves frilled and collar high in back and low in front, spell the last word in blouse fashions; \$8.90



A well-cut cothurn in a good quality of satin sells for a reasonable \$5





The contrast set up by the use of two materials, gold gauze and gold brocade, gives a pleasing accent to what would once have been, but is no longer, an eccentricity of line. The great, white fox pelt thrown over the shoulders, and the white fox cuffs, give the final touch of evening sumptuousness

To soften somewhat the glisten of white, silver-embroidered brocade and crystal beads, a mist of black tulle has been cast over this all-white frock. It takes the form of a tunic which veils the longer one of white tulle, and a third of white brocade; all three fall over a skirt of white charmeuse. Tunics and bodice are embroidered in crystal beads. A huge sash of black tulle adds to the already considerable fulness at the back of the skirt

The charm of this black chiffon-velvet gown lies in the soft fall of the drapery, manipulated to counterfeit a tunic, and in the flow over the bust of the white chiffon bodice, threaded with brilliants in radiating lines. Cloth-of-silver studded with pearls and brilliants supports the filmy corsage

FOR THE WOMAN WHO WILL OR WHO MUST AVOID ANY SLIGHTEST ECCENTRICITY OF CUT WERE DESIGNED THESE MODELS WHICH MORE THAN COMPENSATE IN BEAUTY OF LINE AND FABRIC FOR WHAT THEY LACK IN UNIQUENESS

MODELS FROM HOLLANDER & Co.



## S E E N o n t h e S T A G E

Barrie, One-Time Believer in Fairies, Now Manifests a Bitter Unbelief in Human Beings—When Dead Plays Awake, and Some Still-Born Plays

By CLAYTON HAMILTON

ALL children, except one, grow up. It is rather a bothersome business, and affects them frequently with growing pains, but they see it through somehow, and before long they emerge as the fathers and mothers of another troop of children, who remind them of the way they used to fly. Then their second wings begin to sprout, and, though they fly away from life at last, they leave on earth the one kiss that nobody could ever take away from them—the kiss that is given at last to all the world, because they loved it all.

But there is one child who doesn't know how to grow up. I needn't remind you of his name. He is akin to the flowers and the fairies, and you might think, unless you were a father or a mother, that no fate could be lovelier than that. But only think again, a little moment. Flowers can't grow up, they shrivel up; and fairies also, since they can't grow old, shrink into ugly, little, wrinkled gnomes and goblins. They can not cut their second teeth, because (as you recall) they fight to keep their first from falling out. That is the trouble with the fairies.

And now I must tell you the epilogue to that old tale we used to love so much—the tale of Peter Pan and Wendy.

#### THE GROWING-PAINS OF PETER PAN

One night there was a scratching at the window, and Wendy Darling, who was easily grown up by this time and had a little baby of her own (named Jane, as you remember), arose from under the night-light, where she was peeking at a little book of poems (the author's name was William Blake), and stepped across the nursery to see whatever was the matter. She might have been reading about burglars, by the way she opened the window—only a grudging inch or two; for little Jane was tucked away in bed, and Wendy shivered with a fleeting fear of stocking-round-your-throat. Outside there was a dripping of weak rain, like tears unwillingly let fall. The myriad little stars that used to wink and wonder had wept themselves asleep. Wendy had read something somewhere about the influence of out-of-doors upon the young. She shut the window with a bang.

But you remember how quick he used to be at breaking through. When Wendy



Not yet will the enthusiastic public allow Jane Cowl to quit "Within the Law" and take up some of her many other plans for the new season



Since Madame Sans-Gêne no "washer-ladies" have ever been quite so attractive as those in "Sweethearts"

turned toward the bed (she was thinking of a second night-light), she nearly stumbled over him—a wretched, wrinkled little figure, clad only in wet leaves. What she felt was, "He does so need a mother."

The little figure answered to her feeling. "You didn't come last year—spring-cleaning time; and I waited, and grew lonely."

"Peter!" she cried, and felt a stirring underneath her heart. "I couldn't come—that time—for I was waiting, too—for little Jane." . . . She was looking at the wizened, shrunken gnome, but her heart turned toward the bed.

There was a swishing of wet leaves as the tiny figure stood erect. He spoke as if he had not heard—or had not understood. "When you're lonely, you have to think; and when you have to think, you hate the world." Then he wilted to the floor before he added, "And when you hate the world, you . . . it's like a rose, Wendy, . . . you wither like a rose."

Wendy Darling—a full figure, all in white—gazed down upon the being that had once been Peter Pan. He was netted in a misty mass of gray, at which he ineffectually kicked his heels.

"The shadow, Peter," Wendy said, "let me cut away the shadow." And she snipped it neatly from his heels with a pair of scissors she had used that evening for —. But we mustn't waken little Jane by mentioning her name. Young people are so cocky. You remember that Peter Pan himself was cocky once. . . .

"Long, long ago—how long?—I came back to this nursery to get that shadow. I thought I couldn't do without it, then.

. . . But now," said Peter Pan, "it is so heavy, Wendy . . . Do you understand?"

And Wendy—who had thought a little, in the leisure of her nine month's waiting—answered gently, "I understand, Peter, because I am older than you. I was intended to grow up, and for me it was not very hard. But for you it was another matter. You wouldn't grow up, and so, you had to wither up. It must be one thing or the other. Jane could tell you. She's only a very little thing; but, Peter, dear, she's human. . . . She won't wither, for I'll help her—when the time must come—to grow."

I can not pain you by describing the pathetic, wrinkled look of Peter Pan. He wasn't cocky any more. He couldn't even crow. No one would have guessed that he had ever worsted Captain Hook.

"I didn't want to grow up," he said, "I didn't want to, Wendy. Is that why I shriveled up—like a rose, Wendy—and grew old before my time? My time? . . . it used to seem eternity . . . And I so loved the world, and Kensington Gardens, and all the little children; and now, I don't love them any more. . . . Life?—I used to smile at life; but now it looks bitter to me, Wendy. I've been so lonely since that last spring-cleaning time; and now it all looks different—so different . . . What is the matter, Wendy, my mother, oh, my mother? . . . I ask you, because you seem as happy as you used to be."

And Wendy Darling—a full figure, all in white—put her finger to her lip, and, taking the shrunken, tear-wet goblin by the hand, led him to the little bed that drowsed and dreamt beneath the night-





*Josephine Victor has a personality which scarce needs accenting for the sweet, naïve rôle which she plays in "The Temperamental Journey"*

light. "How quietly she sleeps," she whispered. "She is so much younger now than you are, Peter, but some day she'll be so much older . . . That is the secret, little boy—to learn how to grow. Then you'll love life, simply, naturally. And, oh, Peter, life is so lovely—so very, very lovely. . . . Have you, who are immortal, forgotten that so soon?" . . .

I need not remind you of the kiss that was left behind on earth by the grandmother of little Jane. This kiss had now grown to a really, truly smile, and it lived all over the little face that lay buried in the pillow. Peter looked a long time at that smile, and his wrinkles began to disappear.

"I'm going back," he said, "to the tree-tops, Wendy. I think now that I shall know how to be alone. I mustn't wither any more—like flowers and like fairies, Wendy; I must grow—I must grow up, like you . . . and little Jane." And in a moment he was scratching at the window—from the inside this time.

Wendy Darling flung the window open wide. The disconsolate, slow rain had ceased. The myriad little stars were winking once again and wondering. "How old they are," she mused, "and yet how young; they have become again like little children. Again . . . that is the magic word. . . . To grow, and not to forget. . . . Not to forget, and still to grow . . ." And Wendy shut the window.

#### HERE ENDETH THE EPILOGUE

And Peter Pan, who had winged his way homeward to his little house among the tree-tops, was very busy at that moment. He was eating breakfast-food (Oh, no—I shall never, never tell you the brand, lest you should get ahead of

all the rest of us), and saying, "I'll learn to grow up, I'll be damned if I won't" (he had already reached the long-trousered stage of swearing), "and nobody shall speak of me again as the chief inmate of a Home for Incurable Children."

Thereafter he proceeded to be busier than ever. And the little, winking stars looked down, and wondered whether or not it would be proper for them to wink a moment longer. It is no theme for winking when a boy becomes a man.

And here endeth the misty and mysterious epilogue to the tale of Peter Pan. It is time for us to grow up in our turn and attempt the manly business of criticism.

his fancy and his playfulness, his poetry and whimsicality, his sympathy, his charm, in order to ape the qualities of other playwrights who were never haunted by the fairy gleam. If this change were only a transition from something good to something better, we could easily endure the period of growing pains; but something better than "Alice Sit-by-the-Fire" is hardly to be hoped for from an author who resigns a mood in which he is preeminent in order to adopt a mood in which he is merely secondary. As a caustic analyst of life he will never be the equal of Pinero, and as a satirist he will never rival Bernard Shaw. He can not do as well as they the things that they can do; but the things he used to do supremely, they could not do at all. One wonders what can be the reason for this change.

Technically, also, this new departure

action of the first piece is continuous in time, but the place is shifted after the first scene and the second. The other play is continuous in place, but a long lapse of time is assumed after the conclusion of each scene. Neither piece, therefore, exhibits that compound unity of both place and time which is usually regarded as essential to the one-act form.

The theme of "Half an Hour" does not become apparent till the little play is finished. In the first scene, a dainty little woman, who has married for his money a man she does not love, is so brutally mishandled by him that she telephones to an admirer that she is ready at last to run away with him. She writes a letter to her husband, leaves it with her jewels in a drawer of a desk, and goes to meet her lover. At the outset of the second scene, we find ourselves waiting for her in her lover's lodgings. His trunks are packed, and, as soon as she arrives, they decide to start at once for Egypt. The man goes out to call a cab, is run over by a motor-bus, and is brought back dead. A passing doctor, who comes in with the body, surprises us by reading a moral lecture to the heroine as soon as he learns that she is not the wife of the deceased. He behaves neither as a doctor nor as a gentleman, and we perceive that the author has been betrayed into error by a mistaken aim to make events move quickly.

The heroine, left suddenly without resources, sneaks back to her husband. At the beginning of the third scene, the husband finds the jewels, but is prevented from discovering the letter by the arrival of guests for dinner. One of these is the doctor. He is telling the

*(Continued on page 144)*



*Pretty, nimble-footed Roszika Dolly now has lines of her own besides her usual entrancing dances and songs*

#### "HALF AN HOUR" AND "THE WILL"

AFTER a period of comparative inactivity, Sir James Matthew Barrie has come before the public with two emphatic one-act plays, entitled "Half an Hour" and "The Will." The most important point to notice in these plays is the author's altered attitude toward life. His old sweet willingness to believe in fairies has changed to a bitter unwillingness to believe in human beings. Whereas he used to love life more than it deserved, he now appears to love it less than it deserves. He seems to have grown up against his will and to have taken the tardy transformation sourly.

The well-beloved Barrie has always been the spoiled child of our theatre, and he has teased us into the habit of allowing him to have his way; but it is surely disconcerting to see him discard

of Barrie's can not be accepted without perturbation. Neither of these two pieces gains by being packed into a single act, and one of them at least is decidedly the worse for this compression. "Half an Hour" tells a melodramatic story; and the plot, when whittled down to its bare bones, looks more mechanical in its articulation than it would look if it were covered with the flesh of a full-grown, three-act drama. That neither theme demanded natural expression in the one-act form is indicated by the fact that three scenes were required for each play—though, "Half an Hour" occupies only thirty-six minutes of actual acting time and "The Will" fills only forty. The



*Gail Kane is a bright focal point in a bright farce by George Cohan, "Seven Keys to Baldpate"*



## The V O G U E P A T T E R N S E R V I C E

Exclusive New Models Showing  
the Trend Which Smart French  
Fashions Have Been Taking  
Since the Early Autumn Openings

MANY women feel that the great trouble with patterns is that they give only the usual and obvious modes, that the more distinctive gowns, no matter how simple in appearance, are not obtainable in pattern form. Vogue, however, has overcome just this. The exclusiveness which marks the magazine itself also marks the patterns. The models on this page, for instance, are not only new, but are also those which the smart world will wear. Gowns on similar lines are being selected, by women who know, at the more exclusive dressmakers.

This season the tunics and drapery seem simple, and plus a well-cut pattern, they are what they seem; but without one they are most difficult to follow, as an inch more or less of fulness, or fulness wrongly placed, will ruin the most charming model. Take Nos. 2432-

21-2433/21, for example. This could be made by the most inexperienced as it is really very simple. The underwaist may be of white cream tulle with the sleeveless bodice and tunic of green velvet trimmed with fur, worn over an underskirt of green cloth.

Another unusual afternoon gown is formed by Nos. 2441/21-2442/21. The skirt shows the short tunic cut in a surplice manner to cross and drop toward the bottom of the skirt. Velvet in black, *tête de nègre*, or green with a lace collar and a sash of vivid metal brocade would be charming. Another good afternoon gown is shown in Nos. 2439-21-2440/21. This suggests the bustle effect in the back, and the broad sash accents the idea. It would be prettiest made of charmeuse or of crêpe with fur trimming. The morning gown and evening wrap show equally new features.

Patterns for the designs shown on this page are priced 50 cents each for waist or skirt, except No. 2436/21, which is \$1. Sizes 34 to 40; 22 to 28. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



Nos. 2432/21-2433/21

Afternoon frock showing a sleeveless bodice and tunic which may be of green velvet trimmed with fur, over a skirt of green broadcloth



Nos. 2437/21-2438/21

A model typical of the smart but simple lines suitable for a morning frock of fine serge



Nos. 2434/21-2435/21

Theatre gown which could be made of old-gold moire with bodice and frills of black net



Nos. 2441/21-2442/21

The draped tunics of this afternoon model are not only unusual but very attractive, and would lend themselves delightfully to velvet



Nos. 2439/21-2440/21

The overskirt which reaches to the floor in the back is draped to suggest the bustle



No. 2436/21

One of the new, short evening wraps cut on the lines of a cape, and made of rich materials





Nos. 2412/21-2413/21



Nos. 2304/21-2305/21



Nos. 2402/21-2403/21



Nos. 2404/21-2405/21



Nos. 2410/21-2411/21

## EVENING FROCKS of DISTINCTION, WHICH ARE EASILY MADE

**E**VENING gowns this season have easily fallen into two distinct classes—the more formal train gown for dinner or ball, and the short, dancing frock. The train—which was as distinctive of evening dress as the low cut of the bodice—though now of small proportions is yet a hindrance to the pleasure of the tango. In consequence, such a gown as Nos. 2412-21-2413/21 has been designed, which, though comfortable for dancing, yet retains a somewhat formal character. Nos.



Nos. 2408/21-2409/21

Formal evening gown suitable for velvet with petticoat of lace and tunics of chiffon



Nos. 2422/21-2423/21

Patterns for the models shown on this page are priced 50 cents each for waist or skirt, except No. 2310/21, which is \$1. Sizes, 34 to 40; 22 to 28. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York

## VOGUE PATTERNS SHOWING MODES NEW and EXCLUSIVE

2408/21-2409/21, on the other hand, is distinctly an opera or ball gown. For either frock, charmeuse or brocade could be combined with lace or tulle. Naturally, the latter should be made of more sumptuous material.

Less formal dinner gowns, or models for *le thé dansant*, are shown in Nos. 2404/21-2405/21, 2410/21-2411/21, and 2422/21-2423/21. Brocaded crêpe or charmeuse could be combined with tulle or lace with possibly bandings of narrow fur, now so much used as trimming.



No. 2310/21

Evening wrap for velvet with collar and cuffs of skunk and lining of figured crêpe



# The MORE FORMAL AFTERNOON GOWN and BLOUSE

The Tunic Vies with Drapery in the New Models Which Are Showing Increasing Fulness at the Hips with No Decreasing of the Scantiness at the Feet

**G**OWNS for reception wear this season are chiefly of velvet and brocaded crêpe. Oddly enough, many of the models which in simplified form are used in serge are wonderfully charming in the more sumptuous materials. This is especially true of Nos. 2362/21-2363/21 and Nos. 2371/21-2372/21. Made of chiffon velvet with vests of tulle and girdles, perhaps, of one of the marvelously colored gold ribbons, they would make attractive costumes for formal afternoon wear. With them coats of the same material may be worn. Excellent models for such a purpose are shown on the following page, of which Nos. 2386/21 and 2384/21 are notably good.

Two other models for afternoon wear which are extremely good this season are Nos. 2400/21-2401/21 and 2322/21-2323/21. In the former the all-pervading tunic line is suggested by the drapery. The skirt is looped up in the front in a horizontal line which gives a particularly attractive line to the lower part of the skirt and at the same time is a very simple thing to achieve. Charmeuse or a soft crêpe would be preferable to velvet. In the second model, however, velvet would drape well as the drapery is at the side and is, if anything, rather longer in line. Velvet and soft silk are appropriate for the other gowns, while the waists would be prettiest of chiffon.

Patterns for the models shown on this page are priced 50 cents each for waist or skirt. Sizes, 34 to 40; 22 to 28. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th St., N. Y.



Nos. 2362/21-2363/21

One of the prettiest of the tunic models of the season as well as one of the simplest to make



No. 2286/21



No. 2132/21



Nos. 2371/21-2372/21

An example of the tunic which may hang softly or be slightly wired and edged with fur



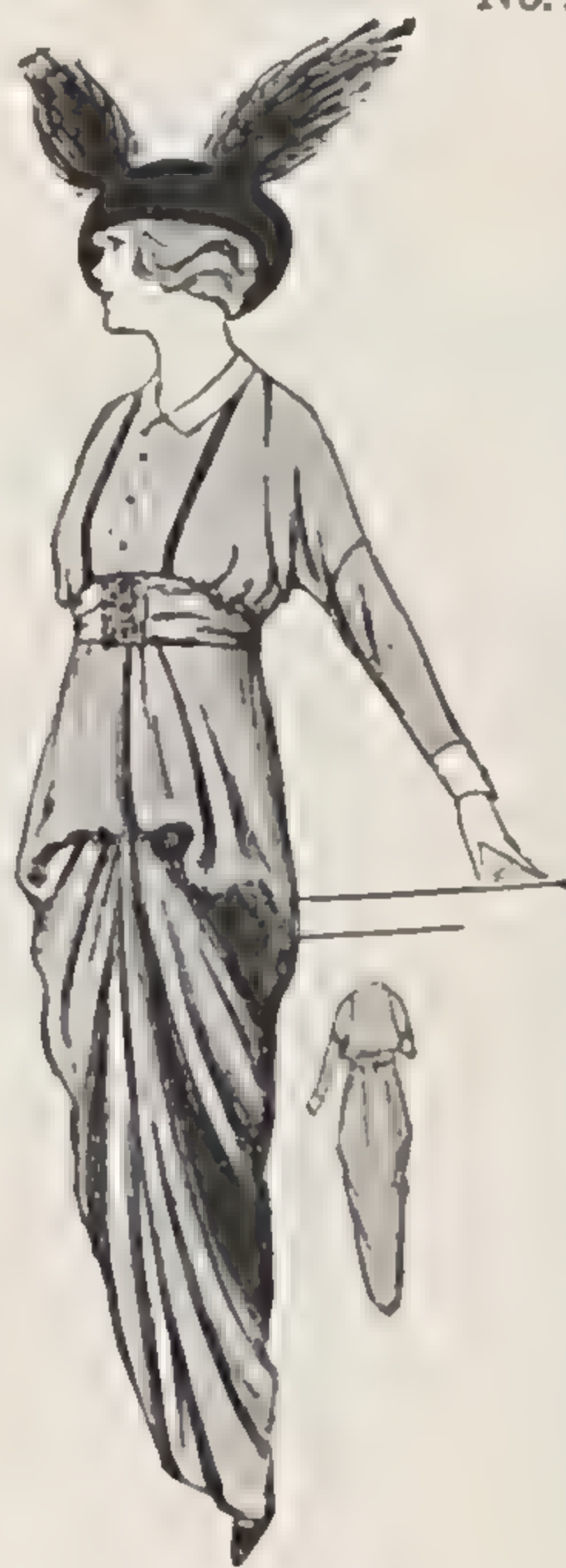
Nos. 2358/21-2359/21

A pretty model for silk poplin



Nos. 2394/21-2395/21

Well suited for dark velvet



Nos. 2400/21-2401/21

For charmeuse or crêpe



Nos. 2388/21-2389/21

Combination of crêpe and tulle



Nos. 2322/21-2323/21

A good model adapted to velvet



CLOTHES *of a* TAILORED SORT

No. 2368/21

*This wrap would be smart of plain and brocaded duvetyne*



Nos. 2356/21-2357/21

*A smart frock for fine serge and silk*



Nos. 2396/21-2397/21

*A good morning style for a poplin*



No. 1925/21

*The strictly tailored skirt and blouse*



Nos. 2430/21-2431/21

*A skilful treatment of a plaid material*



Nos. 2119/21-2120/21

*The severity of this suit is relieved by the kimono sleeves*

*Patterns for the designs shown on this page cost 50 cents each for waist, coat or skirt, except No. 2368/21, which is \$1. Sizes, 34 to 40; 22 to 28. Order from The Vogue Pattern Service, 443 Fourth Ave., corner 30th Street, New York*



No. 2417/21

*An excellent waist model for the winter. Crêpe de Chine, chiffon, or a light wool are all appropriate*



Nos. 2386/21-2387/21



Nos. 2392/21-2393/21



Nos. 2384/21-2385/21



No. 1915/21

*A severely tailored shirt, with the dropped shoulder and turnover collar and cuffs, for madras or silk*

**T**AILORED clothes above all others require good lines as there is no trimming to cover deficiencies. The softer finish, however, which is used now is far easier to achieve than the canvased and finely stitched modes of the original tailor-made clothes. The most strictly tailored model illustrated is No. 1925/21. This shows the mannish shirt and a perfectly plain, narrow skirt. Some women like to have such an odd skirt in a dark, serviceable material to be worn with waists of tub silk. It is useful for the house and may be worn under a fur or top coat.

The other morning dresses, Nos. 2356/21-2357/21, 2396/21-2397/21 and 2430/21-2431/21, are suitable for the light-weight serges, failles, and poplins. They are all susceptible to making with two materials. In the first one, silk may

be used with a plain cloth; in the second, the waist and upper flounce of the skirt may be of plaid with the rest of the skirt of plain material, or vice versa. The same is true of the last model, which though illustrated entirely of plaid could have the lower part of the skirt of plain material. This use of two materials is shown even in blouses, as in No. 2417/21, which, by the way, is a very excellent winter model and one which is being much worn.

Three suits of a semi-tailored character are illustrated. For them duvetyne, velours de laine, or chamois broadcloth would all be attractive made without stiffening of any kind and showing hand-work in the finishing of the buttonholes and the cording of the sleeves. Fur is used as trimming in No. 2384-21; it could form the vest and cuffs if a short-haired skin were used.





No. 2374/21

Surplice waist with kimono sleeves, and all cut in one piece



No. 2416-A/21

No. 2416-B/21

No. 2416-C/21

No. 2416-D/21

Four modes for neck-frills which are included under one number for 50 cents. They come only in 13-inch neck-band

## SLEEVES, FRILLS, AND BLOUSES OF THE WINTER

Patterns for the blouses shown on this page are priced 50 cents each. Sizes, 34 to 40 inches. The group of collars and group of sleeves are 50 cents each. Order from the Vogue Pattern Service, 443 Fourth Avenue, corner 30th St., New York



No. 2426/21

An attractive model equally adaptable to chiffon or a cloth



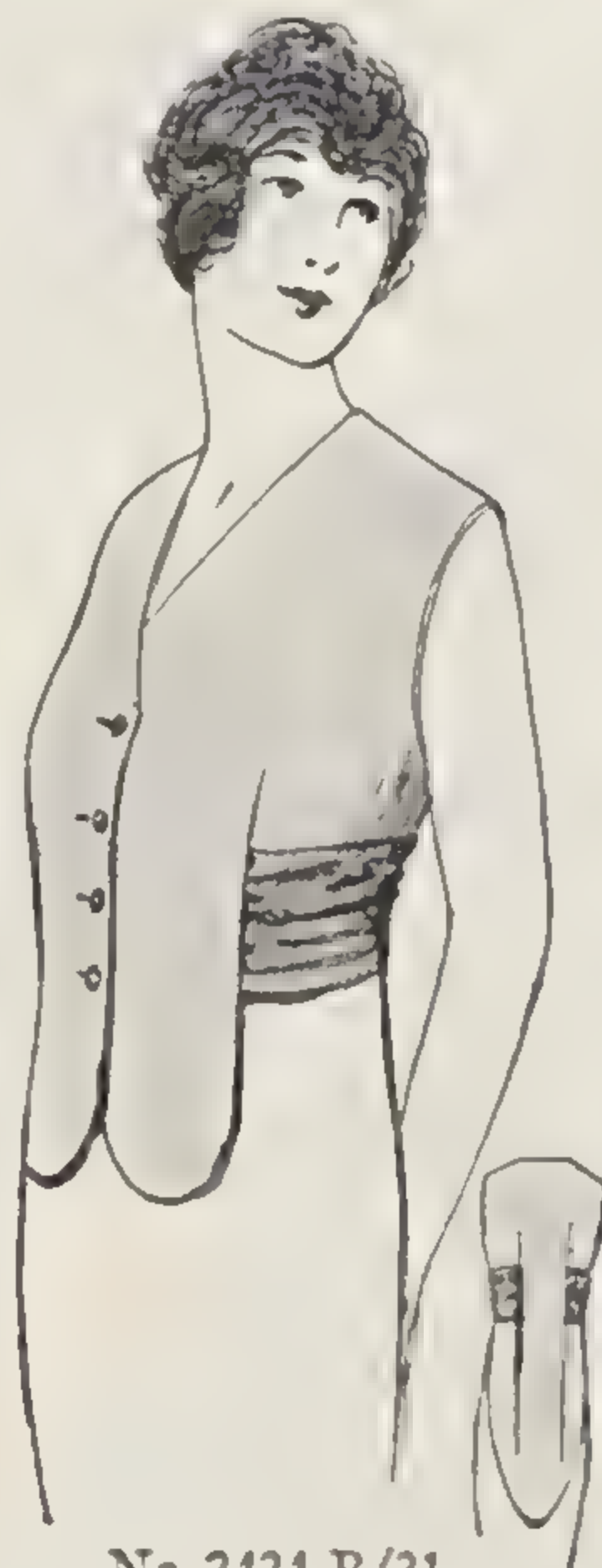
No. 2361/21

A good model for crêpe de Chine to wear with a tailor-made suit



No. 2424-A/21

Two waistcoats which are included under one number for 50 cents. Plain or brocaded silks may be used



No. 2424-B/21



No. 2155/21

Deep revers and long sleeves are good features of this simple waist



No. 2156/21

Such a model made of crêpe de Chine is suitable for morning or afternoon



No. 2415-C/21

No. 2415-D/21

No. 2415-B/21

No. 2415-E/21

No. 2415-A/21

No. 2415-F/21

Sleeves for gowns and suits. Price, 50 cents for the six



No. 2425/21

A blouse on unusual lines for afternoon wear to be made of chiffon or net



# WINTER PATTERNS *for the* COMING GENERATION



No. 2355/21

Sizes 6 to 12 years

No. 2377/21

Sizes 8 to 16 years

Two good models for school dresses. Dark blue serge or serge with plaid would be attractive



No. 2420/21

Sizes 6 to 12 years

No. 2421/21

Sizes 6 to 12 years

The plaid trimming and sash are effective features

A pretty model unusually sashed, for afternoon wear



No. 2071/21

Sizes 2 to 6 years

No. 2258/21

Sizes 2 to 10 years

An unusual romper and a well-cut coat of a practical sort for the youngster in kindergarten



Nos. 2346/21-2347/21

A simple model for a serge frock featuring the one-sided tunic much fancied this season



Nos. 2350/21-2351/21

Young girl's evening frock of Malines lace over net



Nos. 2348/21-2349/21

Afternoon dress of silk crêpe with a velvet sash



No. 1933/21

School dress of serge with white collar and cuffs



Nos. 2344/21-2345/21

A semi-tailored suit for bedford cord with a silk vest, moire sash, and trimming of fur

Patterns for the designs shown on this page are priced 50 cents each for waist, coat, or skirt for the five misses' patterns. Sizes 14 to 18 years. The children's patterns shown at the top of the page are 50 cents each. Sizes as stated under each cut. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York

**A** VERY nice wardrobe for the schoolgirl of fourteen to eighteen is shown just above. The suit is in a new and yet conservative mode which would be generally becoming. The two plainer frocks show respectively, the one-sided tunic and the triple skirt, which are both in very good style this season. For the suit as well as the dresses, bedford cord, fine

French serge, or poplin, would be the appropriate materials. In choosing school dresses especially it is well to buy an excellent quality of material, as they must stand extremely hard wear. A pretty little dinner or afternoon frock is shown in Nos. 2348/21-2349/21. The crêpe materials would be excellent for this, while lace and tulle would make a charming frock of Nos. 2350/21-2351/21.



# Jewelry of Note



PHOTO  
TALBOT



Of all gems there is perhaps none so self sufficient as the pearl; certainly none is so especially suited to the needs of the modern *toilette*. But a rope of pearls without blemish is difficult to find and still more difficult to pay for. Fortunately, however Science has provided, in the beautiful Técla Pearls, perfect counterparts of the natural gems.

These wonderful facsimiles have the identical lustre, hardness, and weight, and the same mysterious glow and elusive charm as Oriental specimens. To see them at the Fifth Avenue Salons in perfectly matched and graduated necklaces or mounted in pendants, brooches, rings, etc., is to realize how complete is the triumph of the Técla laboratory.

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A tempting dessert confection, loved by all who have ever tasted them. Suitable for every occasion where a dessert sweet is desired. In ten-cent tins; also in twenty-five-cent tins.



### ADORA

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### FESTINO

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### CHOCOLATE TOKENS

Still another example of the perfect dessert confection. Enchanting wafers with a most delightful creamy filling—entirely covered by the richest of sweet chocolate.

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COMPANY



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TO the dainty woman—to the woman whose clothes have been faded and spoiled—and to all women who suffer from excessive perspiration—

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**ODOR-O-NO CO., Cincinnati, Ohio**



## SMART FASHIONS for LIMITED INCOMES

Frocks Which, by the Mere Addition of a Rose, a Drapery, or a Bow, Are Capable of Changing as the Fashion Changes—Several Short Cuts Which Lead Both to Smartness and Practicality



*Recipe for a card-party dress—add a rose to a summer bodice and an originally placed bow to the satin skirt of last year's vintage, and then combine the two*

the new winter gowns. A smart feature of the skirt is that it reverses the order of the summer models and lifts in the back instead of the front. The bodice is very simply made, being guiltless of adornment save for a line of round buttons which dangle from short cords on one side of the surplice closing, and a row of buttonholes which finish the other edge. The tiny chemisette and the revers are of fine, shadow lace with the edge finished by a tiny, lace braid. This frock could be excellently developed in taffeta, charmeuse, or crêpe de Chine instead of velvet, and in either of these materials it would be of service in the spring months as well as during the winter.

A new, French way of sleeving an afternoon or semi-formal evening frock has the valuable recommendation of simplicity. In the original model of apricot chiffon brocaded in velvet stripes, the sleeves are of silk tulle in a matching shade. They start from a normal armhole, reach barely more than half-way to the elbow, and are very slightly larger at the top than at the bottom. They are in the mousquetaire shape with a gathering up the outside of the arm and a band of dyed marten at the bottom. When it is remembered that to be smart this year the sleeves of afternoon and evening frocks must be exaggeratedly short the advantages of this sleeve model will be very apparent.

(Continued on page 84)

THE winter gowns retain so much of the airiness of mid-summer that almost any bodice among the newly imported models could have been worn during July or August quite as appropriately as now. The frock shown in the first drawing on this page consists of a black satin skirt and a lingerie blouse that might well have been worn to a summer garden-party. A noticeable feature of the frock is that the drapery of the skirt is held in by a bow of moire ribbon rather than satin ribbon. It is in just such originalities of treatment as this that the woman with a limited income must redeem her gowns from the commonplace. The girdle, in the original of this model, is of the skirt material. The bodice is made of two layers of net; the under one is cut to fit rather snugly, so that it takes the place of the usual lining. Over this lining is draped a second layer of net with insertions of Chantilly lace. The sleeves are untrimmed—and are finished by a plain, deep hem. The neck-opening at the front is quite deep, and is softened with folds of tulle. The rose at the girdle shades from yellow to white.

#### ADAPTATION OF A CALLOT MODEL

The sketch at the bottom of the page shows a frock designed from a Callot model which has excellently long lines. The black velvet is relieved by a wide girdle of moire ribbon on which is posed a single, enormous poppy of scarlet velvet. The hip drapery is skilfully arranged and has the advantage of being less bulky than that shown in many of



*A favorite trimming motif for bodice and skirt alike—ball-buttons strung on cord—can be made at home to match the chiffon, crêpe, or velvet of any gown*



# THE NEW GIMBEL CORSETS

## *That Give Beautiful Natural Lines to a Woman*

*NOTE—The Perfect Natural Figure that is now decreed by Paris is frequently miscalled the Corsetless effect.*

*A—"Eugenie," an excellent corset for utility wear, that is made especially for us by a well-known Paris Corsetiere. In white or pink brocade; very long, but flexibly boned. \$16.50.*

*B—"Argentine," our latest French model for dancing. Pink batiste with girde top of silk elastic. Medium length, \$6; very long model, \$8.*

*C—"Rosalind," a semi-soft corset of Tricot, supported by light-weight bones in heavy casings. Elastic girde top and elastic webbing at the abdomen to give perfect freedom for dancing. \$5.*

*D—"Antoinette," a corset designed to extend a few inches above the waist line—but as it is of fine Tricot and is flexibly boned it yields to the figure. Inset with elastic gussets below the abdomen. \$10.*

*E—"Diana," an ideal corset for riding, as it is made of heavy elastic and is supported by strappings of fine white leather and only a few bones. \$12.50.*

*F—"Venus," an elastic corset that extends from the waist line to almost the knees. As it is not boned it is considered quite the best for dancing—and some women wear it for reducing the hips. \$13.50.*



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*Style Book A or sketches sent on application.*

## SMART FASHIONS for LIMITED INCOMES

*(Continued from page 82)*

### FURBISHING UP LAST YEAR'S FROCKS

When plaid silks made their appearance this spring in tunics and sashes their welcome was somewhat chilled by the afterthought that they would become very common. Such, however, is not the case, and plaids are now used in some of the smartest of the winter models. In fact, this seems to be one of the standard combinations which preserve their distinction and make little or no appeal to the taste of the masses. Serge dresses in either black or dark blue materials may be lightened very charmingly by plaid silk trimmings, and especially is this device an excellent one for freshening a last year's serge frock.

It is the little touches of dress that distinguish the chic from the commonplace. Often some slight, unusual change or addition will give a frock a distinction which it would not otherwise have. This is especially true in the case of ready-made frocks. Often a model which is not really bad and which is made of good material is without any individuality until a bit of net or lace of a good quality is introduced as a neck finish and, perhaps, a few large, attractive buttons are substituted for the almost invariably insignificant ones of the ready-made model.

### RUFFS, MUFFS, AND TUNICS

Most of the new neck arrangements are very snug and warm to supplement the open necks and tulle fronts of the blouses, yet there remain some ruches that are as diaphanous as the blouses themselves. The illustration at the top of this page shows a charming ruche of mode-colored tulle and skunk—a single tulle frill atop the band of fur, and another below it. In this case a neck-band of very dark brown velvet



*The remnant counter—friend to the ingenious shopper—will almost surely disclose materials for a combination muff*



*The summer neck frill appears with a bit of fur to propitiate the winter season*

which matches the shade of the skunk is worn with the ruche.

If one can not afford a fur muff the model of velvet and fur shown on this page can be very inexpensively copied. The original of this sketch is in dark brown velvet lined with a soft satin in the same color. It is very flat and soft, with the fulness of the material held in by a cord at the bottom. A six-inch velvet ruffle at the bottom and narrow strips of fur at either end are the only other trimming.

Transparent tunics are exceedingly popular. Almost every model has one, or two, or even three of them, and a frock without a single one is an alien in the world of fashion. The double tunic shown in the sketch at the bottom of the page appears at the back and sides only. This arrangement solves the problem of fashioning a frock that abides by the dictates of fashion and yet does not shorten the figure. The gown sketched is of white satin with a white tulle tunic edged in rhinestones and a girdle of yellow, brocaded satin threaded with gold. The skirt pulls in around the feet at the back and lifts in an odd little slash at the front. The bodice is quite simple and yet it is appropriate for a formal dancing frock. Slippers with tops of cloth-of-gold and yellow satin, and heels covered with cloth-of-gold complete the costume. This model can be attractively developed in black with either white or black tunics, and it would be particularly effective in purple and sage green.

### REMNANT-COUNTER LORE

Pretty buttons like those shown on the frock at the bottom of page 82, made especially to match a gown, are a smart trimming for either evening or afternoon dresses. They may be made by covering a flat, round button with the material of the frock and outlining the edge with a cording of the material. There is nothing prettier in the way of embellishment for afternoon gowns than the heavy silk cordings which are so popular at present. So effective is this device, in fact, that it is worth while to keep a supply of cordings in different weights and shades on hand in the sewing-room. Buttonholes are far smarter finished with a cording than merely buttonholed.

One of the habits for the woman with a small income to cultivate is that of making frequent examinations of the remnant counters. If she wishes to choose the material for an evening or afternoon gown and searches only among the new brocaded satins and chiffons

*(Continued on page 86)*



*The problem of the plump woman is solved in a tunic which does not destroy length of line*



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PERFUME



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## Suggestions for Weddings

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No. 19 \$10.00  
Genuine Seed Pearl  
Necklace, Gold Clasp

No. 22 \$14.00  
Genuine Seed Pearl  
Bar Pin, Gold Mounting

## SMART FASHIONS for LIMITED INCOMES

(Continued from page 84)

she will assuredly find nothing under six or eight dollars a yard. A search, however, among the remnants will probably disclose materials in lovely colorings which are priced as low as two dollars a yard. Small-figured patterns in silks, satins, and velvets sell for exceedingly reasonable prices this year because big patterns are favored, so the careful shopper will be able to select good colorings and materials which have been relegated to the remnant counter merely because the patterns are small.

### COLOR COMBINATIONS

Suggestions of smart color combinations are valuable to the woman who shops on a small allowance, for when a new gown is out of the question she may often furbish up an old one by the addition of a trimming motif in the latest coloring. The illustration at the bottom of this page is worthy of duplication because its color scheme is capable of adaptation to suit the fancy of the moment. The foundation of the original is of flesh-pink, brocaded crêpe. The bodice has a little crêpe just above the girdle, but is mostly of flesh-colored tulle covered with a layer of brown tulle. A third color is introduced in the soft, golden-yellow satin of the girdle with its looped sash-ends. The three colors harmonize delightfully. Another development of this model has a foundation of gray crêpe, a sash of willow-green satin, and a bodice of amethyst tulle.

There is a decided tendency to modify the trying lines of the bouffant hip tunic which makes its demands on the slender and the plump figure alike. In the afternoon frock sketched at the top of this page, length is given by the long, swathing side drapery that starts under the belt at the side front, falls over the double tunic, and finishes in a little train at the back. Velvet was the material used in the original model, but



*Be it ever so little there is no trimming quite like fur to give cachet to a frock*

the idea can be safely carried out in any of the new cloths or in light-weight serge. Dark blue crêpe could be used for this frock, with the girdle of cloth instead of silk or satin. The bodice in the original is of the material covered with one layer of chiffon, which also forms the unlined sleeves. Very sloping is the line of the neck from the shoulder down. It points outward, as in old English portraits—a particularly smart line this winter. Small buttons of the same color as the frock, mounted on a band of chiffon corded at either edge, form a trimming which appears on both skirt and bodice. Fur bands the neck, sleeves, and sash-ends.

### THE FAD FOR FUR TRIMMINGS

Fur trimming on chiffon frocks is very smart this year, and it is not at all out of reach of the woman with a limited income, for although fur is expensive, many frocks show but a touch of it. For instance, the blouse of a chiffon model, one of the diaphanous bits of almost nothing made with a corset-cover lining of Valenciennes lace, will have a strip of skunk not more than half an inch wide placed across the back of the neck and reaching a little way down the front. Other models have narrow fur bandings across the top of a tulle vest. The merest scrap of fur will serve.

If one can not afford fur trimmings on a jacket it matters little, for some of the great French designers are using fur cloth instead. This cloth comes in colors to match the new duvetyns and velours and is to be used in exactly the same shade as the suit. Collars, cuffs, and revers of fur cloth give a remarkably smart effect. Not only are the matched fur fabrics in good taste, but there is also an ermine cloth which may be used effectively on evening wraps.

### SMARTNESS WITHOUT EXAGGERATION

Few evening gowns of the season are more desirable than the one sketched on page 88. It combines all the new (Continued on page 88)



*The fad for combining colors plays into the hands of the woman who is clever enough to furbish up a jaded frock*



# Best & Co.



## Furs Exclusive Models

In matched sets and coats at moderate cost,  
consistent with quality. Styles are the latest.

E10—This Woman's Scotch Mole Coat is made of the finest natural colored skins, smart and practical. 45 inches long. Value, \$225..\$145.00

ER10—Black Panne Velvet Hat, Ribbon edge, Fitch fur around crown, American Beauty rose at side .....\$20.00

E13—Misses' Hudson Seal Coat in a superior quality; Ermine collar and cuffs. Sizes, 14 to 20 years. Price .....\$195.00

EP13—Smart, Close-Fitting Hat of Hudson Seal, tightly rolled brim; fur ornament with cross knot of Ermine .....\$25.00

E11—A Woman's Coat of fine Moire Caracul, composed of rare skins with rich Fisher Raccoon collar. 50 inches long. Value, \$200.00. \$145.00

ER11—Silver Lace Poke with black velvet crown, Skunk trimmings. Hand-made flowers around brim. \$28.50

E14—Taupe Kit Fox Set. Double Animal Scarf, finished front and back with heads, tails and paws. \$38.50

Large Fancy Muff, trimmed with head, tails and paws, and finished with satin shirring.....\$57.50

ER14—Novelty ribbon Hat with Skunk trimmings. Black velvet brim .....\$25.00

E12—Misses' Fur Coat of Hudson Seal, excellent quality, Fitch fur collar. Sizes, 14 to 20 years. Price .....\$175.00

EP12—Velvet Toque, softly draped, with band of fur on edge. Aero-plane bow at back, colored flower and fruit motif at side.....\$22.50

FIFTH AVENUE — AT THIRTY-FIFTH ST. — NEW YORK





**T**HIS is the roomy, trim-appearing 5-passenger coupe that you see serving countless uses everywhere; in the suburbs as well as the city. For the many exclusive Borland Electric advantages are designed particularly to meet the everyday needs of everyone. Especially well suited to the exacting service required at this time of year.

## The Borland Electric

5-passenger coupe. Horizontal lever control from either the front or rear seat. \$2,900.

Plenty of room to seat five persons comfortably—all facing forward. Upholstered in rich imported fabrics. Appointments include every possible convenience. The driver sits at the left-hand side—in the front seat or the rear—power always under instant control—and with unobstructed view of road ahead.

A specially designed, exclusively Borland Electric arrangement of the foot brake levers eliminates the floor opening where cold draughts enter in most electrics. The one ideal car for any and every member of the family — for every occasion.

5-passenger coupe body; left side drive with horizontal lever control from either the front or the rear seat; six speeds forward and three reverse. Regular equipment: "Exide" batteries; standard makes of cushion or special pneumatic electric tires. Price \$2,900.

May we send you the beautiful Borland Electric Poster Book? Let us know.

**The Borland-Grannis Company**  
316 East Huron Street, Chicago, Illinois

(14)

## SMART FASHIONS for LIMITED INCOMES

(Continued from page 86)

features of smart gowning with no hint of exaggeration. The original model is in pink satin with a skunk and silver rose trimming at the belt. The hip drapery is accomplished by a wiring inside the heavy cord of the material which encircles the hips in an uneven line. The bodice shows the successful neck-line, introduced by Premet, which accentuates the droop of the shoulders by bringing the collar close up against the neck at the back and continuing it in a soft, widened roll down to the top of the girdle at the front. The vest is of pink tulle. The favorite of the moment, the much abbreviated sleeve, here resolves itself into a filmy little flounce of chiffon which drops from under the lengthened shoulder seam, bound with fur. The frill of the material above the waist-line is a charming feature of the frock.

### AN ECONOMICAL END OF LOW SHOES

One can make good use of a pair of low shoes left from summer by wearing gaiters with them for a month or two before real winter weather begins. This not only makes an economical end of the low shoes but is smart as well, for gaiters are much in favor with well-dressed women. The best colors are tan or very dark gray, according to the shading of the suit with which they are to be worn.

The coats of tailored suits have changed almost not at all. Therefore, if a last year's model is not worn out it can be used again this year without alteration. Many of the new models fasten close at the throat like those of last year, and are in a slight cutaway line. The cut at the back of the tailor-made is still straight, and the sleeves

have the same outline as did those of last winter. Last year there were a few soft ratines and *velours de laines*, and this year there are materials of still softer but similar weaves such as duvetyns and *peau de pêche*. Skirts, except for the tunic models, have very much the same silhouettes as those of last winter.

The woman with a limited income can not afford to indulge in the brilliantly colored sports coats and sweaters which have their place only in the wardrobe which is capable of great variety. However, a dull green sweater will combine both gaiety and economy; it will be quite bright enough to meet the demands of fashion and yet not conspicuous enough to be tiring.

Reasonably priced lace veils are usually very rare, but this year the cheaper ones are wonderfully good. The new importations come in black, in very dark brown, and in the new taupe shades. An excellent veil, which measures about a yard and a half long and has a large six-sided mesh, sells for \$1.10. Some of the good patterns are in a big, sprawling design of leaves, and some of them are sprinkled all over with tiny blossoms. One of the newest designs has the pattern worked in a fine, silk cord instead of woven in as usual.

*Note.*—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 bust only, the patterns of models published under this department at the special price of \$1 for a separate skirt, jacket, or bodice; \$1.50 for a three-quarter length coat, and \$2 for a whole suit or gown.



A simple, yet ingenious way of achieving a bouffant hip drapery is to stiffen a cording of the material with fine wire



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34th Street - New York

Newark  
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*Present Authentic Modes in Fashionable Costumes  
For Women and Misses, at Exceptionally Moderate Prices*



Modified adaptation of an imported "Le Minaret" model made of brocaded velour crepe in combination with black charmeuse. Blouse opens at the front, over a lining of soft silk, with inset yoke of embroidered filet and chiffon. Border of skunk around neck, down front, on sleeves and around tunic.

38.00

Strikingly handsome gown in the new double-drape tunic effect. Made of black charmeuse, in combination with blouse of brocaded velour, in fashionable pastel shades; trimmed with bands of skunk. Yoke of draped maline net, with soft Marie Antoinette collar. A beautiful and practical costume.

38.00

Reproduction of an original model by Premet; fashioned of brocaded silk crepe; finished around neck, sleeves and border of tunic with bands of coney kid fox. The blouse is moderately V-shaped at back, with square yoke effect in front, inset with shadow lace and blonde net.

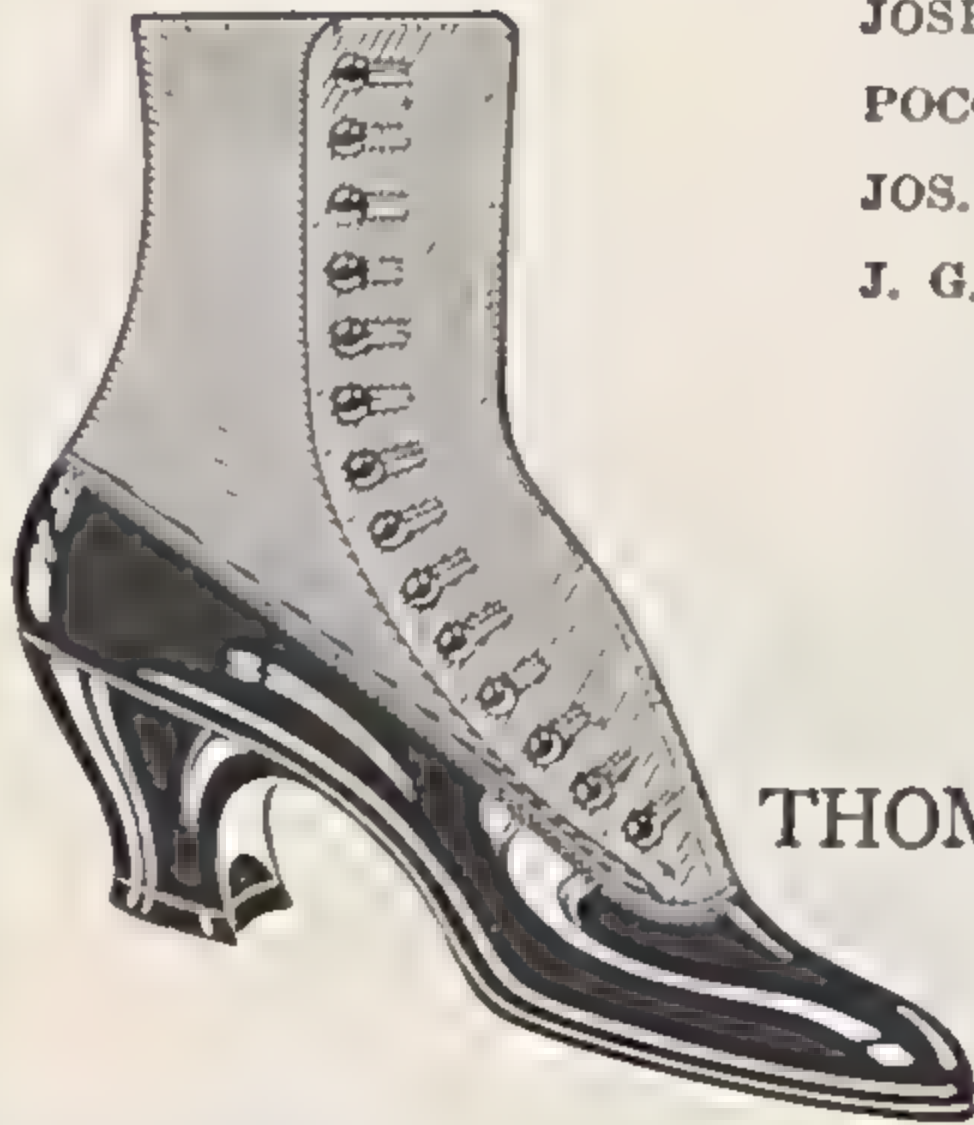
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This stamp on the sole of a shoe is your guarantee of excellence in fine footwear. It is the hall-mark of superiority. It means queenly beauty, royal style — luxurious comfort. Queen Quality Shoes at \$3.50 to \$5.00 are the last word in skillful shoemaking. Fall styles are being shown at the following metropolitan stores:

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POCOCK-WOLFRAM,  
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JOS. PIETZUCH CO.,  
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Thousands of other stores  
all over the world are also  
showing them this month.

THOMAS G. PLANT CO.  
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New booklet  
illustrating ropes of Frederic's  
pearls, with clasps of platinum, set  
with genuine diamonds and Frederic's scientific  
emeralds, rubies or sapphires, sent on request.

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Shop at  
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**Frederic's**  
Jeweler and Pearl Maker

## CROSS-STITCH EMBROIDERY

Monogram pillow-tops to be worked in cross-stitch. Stamped on Tyrolean linen. With cottons to work, \$3.00. Fringe, 50c extra. New Imported Cross-Stitch Stamped Pieces, unusual designs and colorings. Commenced pieces sent on approval.

HURM ART SHOP  
277 Fifth Avenue New York

## MOTOR NOTES

OWING to its simplicity of control, the electric has generally been the type of car chosen by those women who drive their own automobiles. It was distinctly a "push the button" vehicle; there was no violent effort required to start the motor or to obtain the various speeds. Then the self-starter on the gasoline car was evolved, and this became a prominent candidate for the honor of being selected as the woman's individual automobile. But there was still the more or less difficult shifting of the levers in order to obtain the speeds necessary to meet traffic conditions and various kinds of road, and the woman was an expert who could make the change without effort and with a minimum of noise and delay. No matter how perfect the design of the cars and the transmission, long practise was required to make the change at exactly the proper time, coincident with the acceleration or slowing down of the motor and the disengagement of the clutch.

Now come the announcements of several of the makers of gasoline automobiles which state that these vehicles will be entirely "button-controlled" cars. A row of buttons along the steering-wheel serves to control the reverse and three or four forward speeds through the media of an electric circuit and magnets. When it is desired to change from one speed to another, the proper button is pressed, and the desired gear slips into place without noise or delay as soon as the clutch is released slightly by the driver's foot. A change of gear can be anticipated, and by pressing the desired button some time in advance the speeds may be shifted in the middle of a hill merely by pressing against the clutch pedal. For example, if a hill is encountered which the driver believes can not be negotiated on the "high," he has merely to press the intermediate speed button at the beginning of the ascent, but the change will not take place until the clutch pedal is momentarily released; then if the motor is able to drive the car up the grade on the high gear, the change need not be made, but conditions are ready for an instant and certain shift the moment the engine begins to falter. This device possesses the added advantage of enabling the driver to keep his hands on the steering-wheel at the time when they are most needed there. This type of transmission will now remove the last objection that any woman could have had to driving a gasoline car, for its manipulation has become as simple as that of an electric.

### BRINGING THE "ELECTRIC" UP-TO-DATE

The designers and manufacturers of electric pleasure cars, however, have not been idle while these developments in gasoline cars have been taking place. Interior as well as exterior construction has been refined until these vehicles are veritable palaces on wheels. The four- or five-seated enclosed electric vehicle is becoming more popular than ever. A prevailing style of car has a solid rear seat accommodating two or three persons, and two separate, folding chairs placed somewhat forward. The control of such a car has generally been placed at the side of the rear seat, but one of the 1914 models of electrics is shown with the control lever and steering-wheel so placed that the vehicle can be

driven by the occupant of the left-hand front seat. This would seem to be the logical position from which to control the car when it is filled with passengers, for an unobstructed view of the road ahead is thus afforded the operator. An elaboration of this arrangement consists in a secondary control lever at the rear seat, so that the car can be operated from either position. An ingenious automatic lock on each control lever prevents the operation of one while the other is in use. This precludes any such danger, for example, as the reverse being thrown in from one control handle while the other is set in the "go-ahead."

### A DISAPPEARING, LIMOUSINE ROOF

As many of the most striking fashions in dress come from Paris, so do many of the unique types of automobile bodies emanate from France. The latest is a limousine having a sliding or disappearing roof. This body is quite different from the landaulet, which has a leather or rubber top which folds back, and side windows that let down into pockets in the seat and doors. The roof in question is of wood, and is made in sections, so that one can be slid above another, somewhat in the manner of pantry doors that slide behind each other, except that these operate in a vertical plane, whereas the sections of the limousine roof are, of course, horizontal. By means of an ingenious construction, the joints between the various sections are made absolutely water-tight, so that this limousine forms as effective a stormy-weather vehicle as though it were provided with the ordinary type of solid roof. The glass sides and panels of the limousine remain in place and serve as wind- and dust-shields that entirely surround the occupants of the vehicle. It is said, however, that the change in the freshness of the air is remarkable as soon as the roof is "folded," and that the ventilation is ample for even the hottest day.

### A MAP FOR ONE HAND

Road maps and guide-books have become almost a touring necessity. These road maps are put up in different shapes, both in the form of folders and of books, but the majority of them require the use of two hands to turn to the proper section and to follow the route. A new design has recently made its appearance, however, which is intended to overcome this difficulty and to enable the driver to handle the route map at the same time that he is operating the car. These maps are printed on small, celluloid discs about the size and shape of a playing card, and consist of road directions and reference marks for every tenth of a mile of travel. Several of them in order can be placed in a small leather case that is intended to be strapped to the rim of the steering-wheel, and as a new section of the route is encountered, the top card may be removed and slid in the bottom of the case without the driver taking both hands from the wheel. A book of the same size, containing all of the touring directions in a single binding, can also be obtained if it is desired to map out a trip through unfamiliar territory previous to the start. This book contains a key map showing the number of the card or page containing all of the reference marks for that particular section of the trip.





# Does Your Car Get On Your Nerves?

*Why Have a Car at all,  
If You Can't Have Comfort?*

**DO YOU** come in from a run with your muscles tired and your nerves in a knot? Do your friends need a rest after riding with you? Does your wife prefer staying at home, because she can't enjoy the wearing, pulsatory shocks of your car? Is the rear seat constantly shaking with comfort-destroying vibration—even on good pavements? And have you thought that shock absorbers, easier springs, or deeper cushions might cure the discomfort?

That's the experience of thousands of car owners.

## Motor-shot Shocks

Some cars are **never** comfortable. Cars so light that they are all the time bounding up from the road surface can **never** be made comfortable. And in your car—no matter how big it may be or how much you may have paid for it—if you can feel the impulses of your motor, you have **an incurable car**.

Waste no money on shock absorbers, easier springs, or deeper cushions, for these can **never** cure the nerve-eating vibrations that are **shot** through a car by its motor.

## Only One Relief

There is but one relief. Buy a car that does **not** vibrate, at any motor speed; one whose motor **never** transmits to the frame, the seats, and the passengers, that most painful evidence of faulty construction—wearisome and nerve-racking jerkiness.

You get absolute freedom from motor vibration in the Winton Six. Whether running fast or slow, here is a motor producing its splendid power so smoothly and sweetly that you are never unpleasantly aware of its operations.

## Here is Genuine Comfort

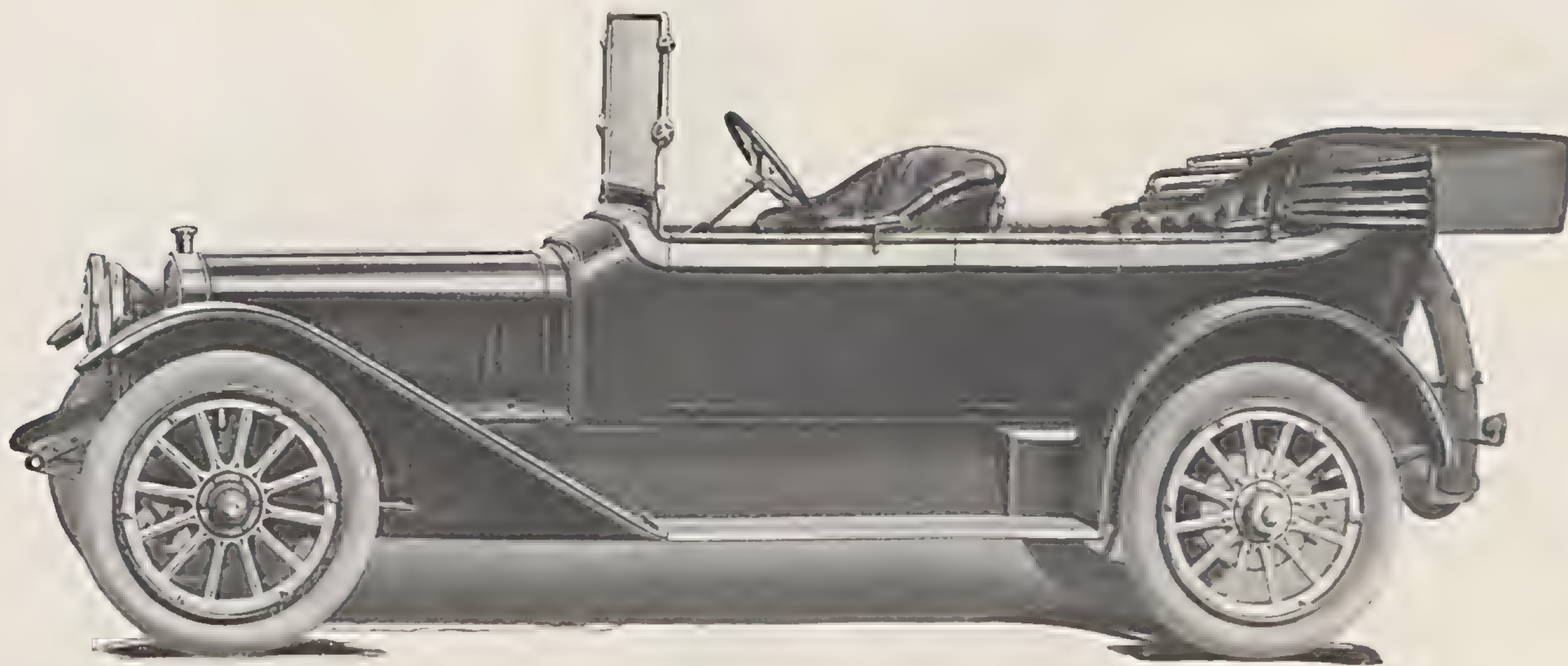
The Winton Six motor is the last word in automobile power plants. It is the **only** motor on the market today that, **in a single model**, has been undergoing a straightforward development toward perfection for more than **seven years**. Designed by Alexander Winton, the world's foremost six-cylinder specialist. Manufactured in our own plant, and built into the Winton Six **exclusively**. No other car in the world has a Winton Six motor.

Equipped with this superb motor, the Winton Six is easily the most restful riding car that travels American roads. You will realize the fullest meaning of automobile comfort when you own a Winton Six.

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## WINTON SIX

Long stroke motor, left drive, center control, electric lights, self-starter, finest mohair top, easily handled curtains, rain-vision glass front, best Warner speedometer, Waltham eight-day clock, Klaxon electric horn, rear tire carriers, four-cylinder tire pump, demountable rims, full set of tools, German silver radiator, metal parts nickel finished. Fully equipped, . . . . .

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*A year-round business offers price advantages safeguarding the Gidding clientele against an extravagance often met with at the "limited-season" Fur shops*

**Coats      Coatees      Sets  
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AN ESTABLISHMENT KNOWN FOR EXTENSIVE IMPORTATIONS AND EXCLUSIVE DESIGNS IN WOMEN'S SUITS, COATS, GOWNS, DRESSES, WRAPS, BLOUSES AND MILLINERY

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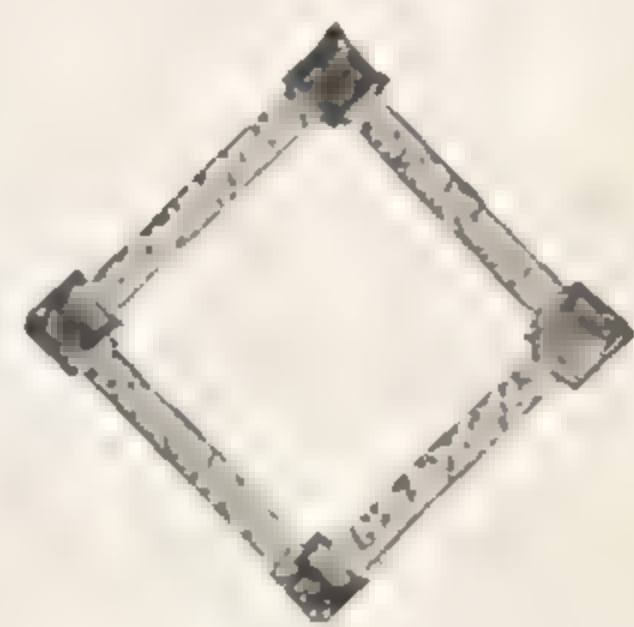
Cincinnati, Ohio      Washington, D. C.      Paris  
Fur Headquarters—Duluth, Minn.

## OLD STONES in NEW SETTINGS

(Continued from page 55)

placed upon a black, moire silk strap and flanked by two simpler slides composed of a line of diamonds. The ribbon is lined with white and is stitched on either edge, and there are the usual buckle and holes at the ends.

The attractive features of this bracelet have been inspiration for a new watch bracelet, illustrated in the middle of page 55, that promises to be the most desirable yet made. The round, square, or barrel-shaped watches of the past have not always proved to be the most becoming to the arm. The designers have therefore sought to follow the contour of the jeweled ornament just noted, and have evolved a watch that is elongated and has the long movement. Thus the timepiece becomes less evident, although sufficiently large for use, and fits gracefully into the diamond-work design mounted upon a platinum bracelet.



*The favored rectangular brooch, cornered with larger stones*



*A necklace of diamonds and pearls for the woman whose neck lacks the coveted fulness*



*An unusual pendant combination of pearls, diamonds, and aquamarines*

### AROUND THE NECK

In pendants and necklaces is the use of large stones especially noticeable. One simple form that it takes is seen in the single, pear-shaped diamond with a daintily jeweled band that depends from the extremely narrow velvet ribbon, and is worn high and snug on the neck. Then there is a tiny bow of quarter-inch velvet with the knot and ends glistening with a few stones. As it is attached by means of an adjustable slide, it may be slipped to the side if this is more becoming.

Another new form of necklace that commands attention is the one forming a narrow, flexible, jeweled band that reaches across the throat and lies close at the base of the neck. For the woman whose neck lacks the coveted fulness, this is a most acceptable ornament. The one of pearls, reproduced on this page, is a modification of this style; the soft luster of the three pearl-woven sections are heightened by the dainty, jeweled motifs that are inserted in each. The chain of this piece is simple, as they all are this season, though the diamond clasp at the back may be elaborate.

*The latest ornamentation of the black velvet band*

For the much-used velvet band, there are the slides of seed pearls, pictured on the left of this page. Their novelty consists in the application of diamonds and platinum. The daintily constructed border of miniature rosettes encloses a lacy design that shows the knife-edged metal, brightened by the use of small brilliants.

Opposite is shown the soft ribbon of woven seed pearls with a diamond ornament in buckle design to supply a bit of contrast.

Because of the convenience and economy of making one extremely expensive ornament serve more than one purpose, combination pieces are holding a prominent place this season. A combination piece of novel construction is a long, narrow lacework of stones that will

cover half the length of the velvet band. When removed from the velvet, it may be drawn around in an oval until the ends meet, and is then adjusted upon a skeleton frame of platinum to compose a most elaborate pendant. Then, there is the flexible, *pavé* band, which, as a single ornament, is a bandeau, but when sub-divided, comprises bracelet and barrette, or bracelet and bar-pin.

### THE BROOCHES WORN

The brooch in the new-old rectangular or oval outline is fast coming to the fore. With a *pavé* ground, upon which stands a severe design, possibly formed of straight lines in caliber setting (as in the brooch illustrated at the top of the page), it is a notable ornament, particularly when it bulges in the new way. This gives double the effect of the first brooch, since the rays of light and color dart out at all angles.

Then there is the ever-desirable, little bow which gives such a smart touch to the collar. The latest novelties in these inventions have a lacework of diamonds extending out on the loops of velvet; or the bows are of white malines over black, to give a grayish or gun-metal tone. Loops of silver gauze are similarly treated with metal and gems, and they supply a soft, metallic sheen as a note of harmony or contrast for the gown. Smartest of all are the chic bows of platinum cloth embellished with diamonds.

*Ribbon of woven seed pearls, diamond-buckled*





## BIEN JOLIE

### CORSETS & BRASSIERES

The Grecian Treco Corset permits that easy naturalness—that charming sinuosity—that show a woman at her best.

Of fine, silky knitted material, scientifically designed and boneless, the Grecian-Treco fits over the body like a soft glove. While gently softening defects in the figure, it induces beautiful outlines with every-minute comfort.

Made in dozens of attractive styles for all figures and trimmed in perfect keeping with the most exquisite lingerie. \$5, \$7.50, \$10, to \$25. Front lacing styles, \$7.50 up.

*If unable to obtain Bien Jolie Corsets and Brassieres from your dealer, write us and we will see that you are quickly supplied through a Bien Jolie dealer.*

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A Bien Jolie Brassiere offers much to the woman striving toward figure improvement.

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The Powder of Royalty  
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French Face Powder

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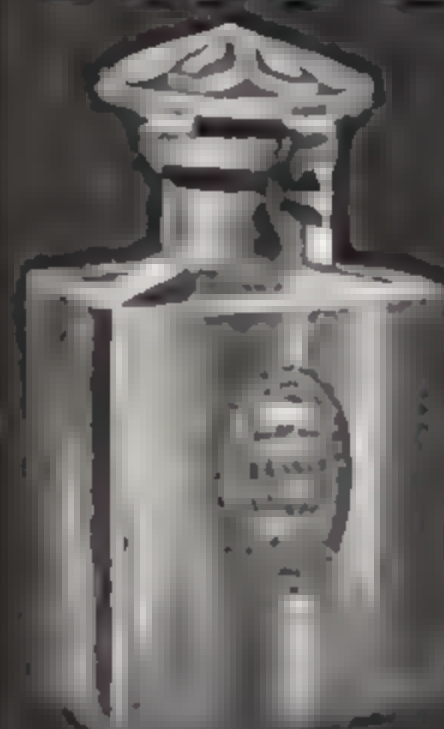
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Hooks and Eyes

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Send name and address and that  
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STERLING PIN CO., Derby, Conn.



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Established  
Over 30 Years

Ribbon Laced Dansant Slippers.  
The new Grecian costume is incomplete without this classic foot-dress.

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The Fifth Avenue Boot Shop

224 Fifth Avenue (Between 26th and 27th Streets) New York

We have no agencies — Our shoes  
are sold only in our own shops

## CORSETIÈRES by ROYAL APPOINTMENT

(Continued from page 56)



A corset favored by Worth and Callot is seamed once over the hips, stitched heavily over the abdomen, and doubly laced

above the abdomen; the chin comes up and out, and the walker finds herself moving forward with a gently rolling, undulating movement rather Japanese in its general characteristics—something after the fashion of a sailor ashore. All this, as can easily be perceived, is in harmony with the tango and the other popular dances of the day, and, all prejudice out of the question, one is bound to admit that there is a certain voluptuous fascination to this new gait, which has already been aptly dubbed the "cask-walk."

DESIGNER FOR WORTH AND DOUCET

The doors of the exclusive corsetières are no less tightly closed than those of

the couturiers themselves. It is not easy, for instance, to gain admittance to the corsetière who makes practically all the corsets for Worth and Doucet, as well as many for Callot, and who numbers besides among her clients many women in society as well as those in the artistic and professional world. In a modest little order book one may find the names of Mrs. John Astor, Mrs. William B. Leeds, Mrs. Philip Lydig, Mrs. George Gould, Mrs. Anthony Drexel, and Mrs. Perry Belmont. The simple coutil has no entry here. The tables in the discreetly shaded salons are heaped with piles of dainty fabrics, rich satins, brocades, velvets, and silk jerseys fine as gossamer, but strong and lasting. Nothing but real lace is ever employed, and often it is supplied by the clients themselves from their own priceless collections. The lovely confections of this firm are ordered, not in twos and threes, but by the dozen.

Here, we are told, the correctly attired woman of fashion generally wears white corsets, though occasionally she permits herself a pale pink one. As we wait to see the designer, we note a box on a nearby chair; it is a dainty affair, padded with a pink satin swaddling blanket, ruffled with Valenciennes. A little *ouvrière* comes in, hunting for something—for the corset-box of "Mme. —," she whispers the name of a fashionable American. She turns back the silk covering, an odor of perfume greets the senses, and one glimpses a veritable nest of corsets, a round dozen of the daintiest confections, all pink satin, white brocade, and filmy lace. But the box is quickly covered, and the thoughtless one is gently reprimanded and sent from the room.

We remonstrate. These are not the style of corset we are being shown and allowed to sketch. These corsets of which we

have caught a peep are the corsets we are accustomed to see. They are very short, but they are fully boned, and are cut and curved at the waist, with the line of the back well rounded. Some explanation is due, and it is given rather reluctantly.

(Continued on page 96)



The low-cut corset necessitates the bust-supporter which is made as light as is compatible with strength



Under the deft fingers of Premet's corsetière the thin are given curves, and the stout have them taken away



The designer of this model, whose order book is a sort of social register, places the garters high on the corset

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## CORSETIÈRES by ROYAL APPOINTMENT

(Continued from page 94)

"Certain women, the beautiful and favored of this world, are not foolish enough to risk their beauty and their prestige by changing their individual style with every veer of the fashion vane. They do not follow the fashions; the fashions follow them. Certain fashions may change, but they do not, being, and with reason, quite content with themselves." And we are left to reflect in silence.

But quickly we get back to the new mode. Our model has on a perfectly straight corset of the latest cut, made of white satin brocade. It is sketched at the top of page 94. It has only one seam, that over the hip, and to give a bit more stiffness over the abdomen, where there are no supports, rows of stitching have been substituted. The elastics are posed high up on the long corset, and at the back there are the two new indispensable strings, tied each in a neat bow. A dainty *soutien-gorge* of real lace belongs to this corset. The heavier Flemish lace is used where strength is required, and *point d'Alençon* borders it.

JUSTIFIED BY THE  
"CROUCHING VENUS"

Callot's corsetière is not far away, and we soon find ourselves inspecting other corsets; but these are not in any essential different. Here we are initiated into the mysteries of posing the dainty pads intended to build out the hollow of the back, so that the figure will present the required straight outline from the nape of the neck down to the chair, on which the model is sitting. We are told that this outward curving line is the same beautiful curve seen and admired by countless thousands in the "Crouching Venus" at the Vatican in Rome. Remarkable how every fashion can quickly justify itself either according to the canons of art, or by quotations from the Bible! Strange, too, how rapidly one begins to find these new, straight corsets beautiful and pleasing in outline. Thus, in this establishment, we particularly admired the corset, a side view of which is sketched in the lower, right-hand corner of page 56. It is of white silk brocade, with a pad of the same material in the back. This corset has three steel supports over the hips and back, so arranged that no indiscreet pad of flesh shall mar the harmonious whole. Another corset of pink silk jersey (illustrated on the lower, left-hand corner of page 56) has elastic bands let in below the waist in order to give spring to the garment when sitting down. But now that there is no lacing in of the waist, it is perfectly easy to sit in these straight corsets.

WHAT CHÉRUIT COMMANDS

Chéruit's corsetière is a woman who has a wide appreciation as to what a corset means to a woman, not only as to style, but also from a hygienic point of view. Her corsets are created out of *tricot de soie* in varying thicknesses, and have never more than one seam, that on the hip, and oftener none at all. The material envelopes the figure, rather than holds it or forces it to any given contour. They are the corsets *par excellence* for sports, for dancing, or for delicate, nervous women who can not stand the heavy, stiff supports. Also, Mme. Chéruit is the inventor of an admirable bust-

supporter of tulle. This is stitched in places where a certain stiffness is required, and in some cases featherbone is used. Two of these corsets are shown here, one in the upper, left-hand corner of page 56, and the other on this page.

A "SUÈDE" CORSET

Premet's corsetière uses a beautiful material called *peau de gant*, which imitates glove kid so perfectly that one must look closely not to be deceived. It is really a heavy linen in flesh color, with a downy finish, and it has all the durability of damask or brocade. It is as soft and supple as the thinnest suède, and is molded snugly over the figure, yielding to every motion, yet holding the flesh firmly in place. Corsets of this material are made up without seams, and they are literally pulled and molded to the form. Naturally this is not the only material used by this firm, which numbers among its patrons several American duchesses, well known for their chic, smart women of English birth, as well as many of the most notable women in



Mme. Chéruit tops her corsets with a stitched, tulle bust-supporter of her own invention

le grand monde of France.

This little corsetière is an artist to her finger tips. Beneath her deft fingers the thin are supplied with adequate curves, while the stout are reduced, if not to nymph-like slimness, at least sufficiently to meet with the requirements of present-day modes. She is particularly successful with the over-developed bust and with thickness through the thighs.

These models, one of which is shown in the upper, right-hand corner of page 56, and another on the lower left of page 94, are cut low in the bust, hardly three inches above the waist-line, with a long skirt reaching almost to the knees. They have lace in the back, and have but four bones, front, sides, and back.

The brassière is quite an innovation. It is boned at the sides, buttons in the back, fits tightly over the bust, is cut square in the neck, and is outlined with narrow Valenciennes lace. As it is made of pale pink, silk jersey, it looks exactly like the flesh when worn under a gauzy corset cover.

CORSETTED BY POIRET

Poiret's corsets are classic in their simplicity. The great innovator of new and brilliant things, not only in styles, but also in materials, believes that the corset is a very individual thing, and that each woman must be studied at close range before anything in the way of a corset can be decided upon. Poiret largely uses white satin and white brocade in the construction of his models.

In the middle of page 56 is a sketch of a silver-white brocaded satin model prepared by Poiret for the Marchesa di Rudini. The cut is straight, and two supports hold the delicate silk in place over the hips. Passed underneath the skirt across the front, there are two bands of rubber to hold the corset in place when sitting down; this arrangement also helps the corset to readjust itself when the wearer rises. It is most ingenious and original. The *soutien-gorge* for this particular corset is made of real Valenciennes, and meets the top of the corset, which is also lace-trimmed.



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The second sketch shows a charming Russian frock of imported crêpe meteor, with jet buttons and a wide, black silk sash. The skirt is draped gracefully and the sleeves edged with shadow lace. Price, \$17.15.



The third sketch shows a three-piece gown of broadcloth. Blouse of charmeuse. Jacket-pointed front and back and trimmed with fur at neck and self-covered buttons. Draped skirt, with fur on bottom. Chic overskirt. Price, \$22.50.

Fourth sketch shows afternoon gown of crêpe meteor. Long undersleeve of French net. Net vest piped with small ruffles and trimmed with Oriental buttons. Triple-flounce skirt, edged with skunk fur. In all new shades. Price, \$37.50.



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brown background. On the middle panel is a small pocket in which jewels or money can be dropped. It takes up little room and is very effective. Price, 120 francs.

### A HANDY TABLE

Many odd things can be found in this same little shop, mostly of a decided French character, but prices are rather high. The convenient little mahogany table, sketched at the top of the page, can be folded flat against the wall. When ready for use, the top opens and reveals the requisites for writing; when the desk part is closed, it leaves a smooth table fit for cards, checkers, or backgammon. Price, 500 francs.

A well-known perfumer has invented a "boule mystérieuse" to perfume a room during the day or night. It consists of an egg-shaped, gilt receptacle full of tiny holes. Perfume is placed inside, the egg is suspended by its chain, and the perfume is then diffused through the atmosphere. Price, 10 francs, with ball and perfume.

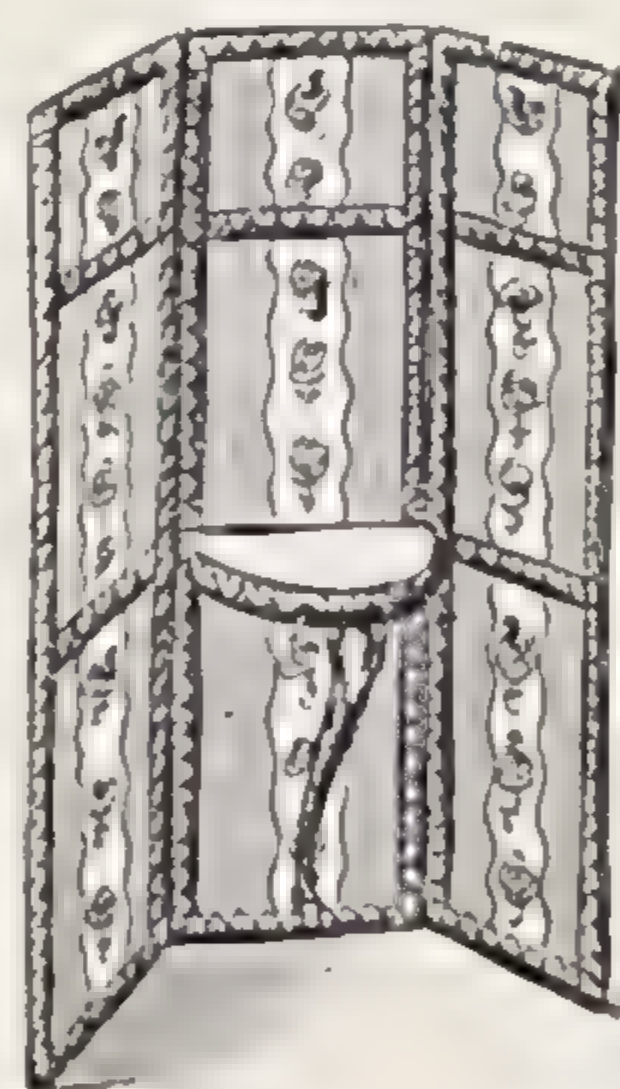
There is a new sewing-basket to use in the guest-room that is charming. It is a small replica of a laundry-basket, stained in color to match the room and lined with chintz. It is properly fitted, and its usefulness will be appreciated by the visitor.



This center light  
sheds its radiance  
through white silk,  
edged with green  
glass balls

### SHOP BY PROXY

In twelve months' time one patron of the Shopping service asked Vogue to spend \$1,050 in the shops. By so doing she saved a good deal of money, because to have made the purchases herself would have entailed at least three shopping trips to New York at a total expense of not less than \$225. Think how much more a trip to Paris or London would cost to obtain the unique articles so constantly described in these pages. You will save money, time, and energy by remaining at home and letting Vogue attend to all the troublesome details of shopping for you.



A screen, ten inches  
high, against which  
miniatures are hung

The center light, shown in the upper of the middle sketches, hangs from the ceiling of this same Directoire room. It is the creation of an Art Nouveau shop, and the glow that it sheds is wonderfully soft; in shape, it suggests a large tulip. The glare of the lights is diffused through ivory-white marceline silk edged with emerald-green balls. The silk is fastened to the inside knob with a strong elastic. The price complete is 175 francs.

### A FRENCH BIBELOT

The French seem to have the gift of inventing dainty little things that will give a touch of originality to a room and prove useful at the same time. An original little screen, seen in a curiosity shop in one of the busiest streets of Paris and shown here in the middle of the page, is fitted on the inside with gold hooks on which to hang miniatures. It is not more than ten inches high, and is made of hand-carved oak, paneled in a Louis XV silk of gold medallions on a



A window draped in a mauve and in  
a gray, each edged with wooden balls





Vogue Pattern Nos. 2412-2413—Dinner gown with draped bodice in surplice effect and draped skirt trimmed by double tunics. Use Quaker Lace for one side of the bodice and for the fan-like section at the bottom of the skirt.

No. 2412—Surplice waist made on a two-piece lining and draped at the left side. The angel sleeves are one piece and slightly gathered across the top to a shoulder strap. Waist opens at the side back.

Materials required for Waist in medium size:  $\frac{3}{4}$  yard of 42-inch material for bodice;  $\frac{1}{4}$  yard of 19-inch Quaker Lace No. 3628;  $\frac{1}{4}$  of a yard of net for sleeves;  $\frac{1}{4}$  of a yard of 36-inch material for lining. Pattern is cut in five pieces. Sizes 34 to 40 bust measure. Price, 50 cents.

No. 2413—Skirt consists of a two-piece foundation to which the one-piece draped skirt and double tunics are attached. Skirt opens at side back and measures  $1\frac{1}{4}$  yards at lower edge.

Materials required for Skirt in medium size:  $2\frac{1}{4}$  yards of 42-inch material;  $1\frac{1}{4}$  yards 44-inch net for tunics;  $2\frac{1}{4}$  yards of 27 or 36-inch materials for foundation;  $\frac{1}{4}$  of a yard of 12-inch Quaker Lace flounce No. 3627, or 19-inch Quaker Lace No. 3628 for skirt inset. Pattern cut in six pieces. Sizes, 22 to 28-inch waist measure. Price, 50 cents.

Order Pattern from the Vogue Pattern Service, 443 Fourth Avenue, New York.

Vogue Pattern Nos. 2404-2405—A model suitable for afternoon or dinner wear, made with draped tunic skirt and a plain waist. Nothing could be more charming for this costume than all-over Quaker Lace with girle and sleeve frills of tulle.

No. 2404—The plain waist has a neck finished by a narrow shawl collar and short sleeves set into the regular arm-hole.

Materials required for Waist in medium size:

1 yard of 42-inch All-over Quaker Lace, No. 819;  $\frac{3}{4}$  of a yard of 36-inch satin for collar; 1 yard of 44-inch or 50-inch net for girle, bow and ruffles. Pattern is cut in 8 pieces. Sizes 34 to 40 bust. Price, 50 cents.

No. 2405—Lower section of skirt and draped panier are attached to a short foundation skirt. Lower section of skirt is laid in soft pleats, while panier is slightly gathered and turned under on lower edge to give a puffed effect. Girle is sloped downward toward the back. Skirt measures  $1\frac{1}{4}$  yards at lower edge.

Materials required for Skirt in medium size:  $4\frac{1}{4}$  yards of 42-inch All-over Quaker Lace No. 819; and  $1\frac{1}{4}$  yards of 27 or 36-inch lining material. Pattern is cut in 5 pieces. Sizes, 22 to 28 waist measure. Price, 50 cents.

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## LIKE GOWNS, LIKE LINGERIE

LINGERIE has undergone many changes since skirts have become so narrow and bodices so transparent and so low. Many garments have been entirely dispensed with, and those that remain are so sheer that the princess of the fairy tale would have no difficulty in running them through the eye of a needle.

Nainsook and batiste were replaced by soft silks and crêpes; chiffon and lace found favor later on; and the newest material of all is sheer wash net. In the middle of the page is shown a combination that looks more like a chemise and that is made entirely of net—or "tulle," as it is called in Paris—with all seams à jour. It is slightly gored below the bust and fastens in the middle of the back with crocheted loops and tiny buttons.



Those who like colored lingerie may fancy this pink nightgown, topped with lace

around the hem from the middle-front to the middle-back, and then is made to encircle the leg to give the effect of pantaloons. This does not in the least destroy the hang of the chemise, and the drawers are visible only because the frill on the inside of the leg naturally drops slightly lower than the frill on the outside. This garment is to be worn over corsets. The price is 29 francs. The same model in pale pink or blue crêpe de Chine may be had for the same price,



The need of thin materials for sheer lingerie has brought about the use of net

Colored lingerie does not appeal to all people, but in pale shades it is usually very becoming. A dainty Empire nightgown seen in a small shop on one of the boulevards, and illustrated on the upper left, is of pink crystalline, topped with cream shadow lace and edged at the neck and sleeves with a narrow, pink band. Two pink roses hide the buttons. The price of

is 90 francs. A new shop in the vicinity of the Madeleine is showing some original lingerie. At the bottom of the page is sketched a set made of cobwebby nainsook, hand-made, and trimmed with fluted frills and tiny buttons. This should appeal to those who do not care for lace-trimmed underwear. The set costs 100 francs.

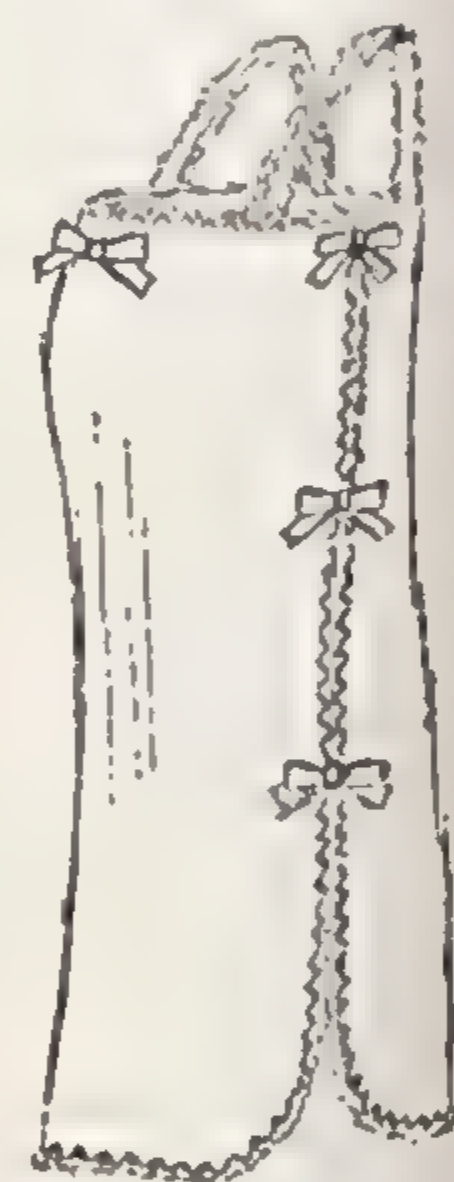
A chic breakfast cap seen in one of the small shops just off the rue de la Paix is made of white net. Three half-inch tucks edged with a tiny picot form the front part. A narrow scarf of pink chiffon is twisted around the cap and knotted on the left side. Price, 35 francs. (At top of page.)



By twisting a pink chiffon scarf around the crown, a simple net breakfast cap is made unusual

and a more elaborate design of tulle and lace made on the same order costs 39 francs.

It is common knowledge that some of the big couturiers make a specialty of underwear, but it is not generally known that their prices are fairly modest. A dainty chemise of handkerchief linen, which comes from a well-known couturier in the Place Vendôme, and is sketched here to the right of the combination just described, hangs from the shoulders like an apron in both front and back. Instead of the customary underarm seam, the edges are scalloped and edged with real Valenciennes lace, and are held together with pink ribbon bows. Like all modern chemises, this one is very short. Price, 60 francs.



A dainty set for the woman who does not care for lace-trimmed lingerie



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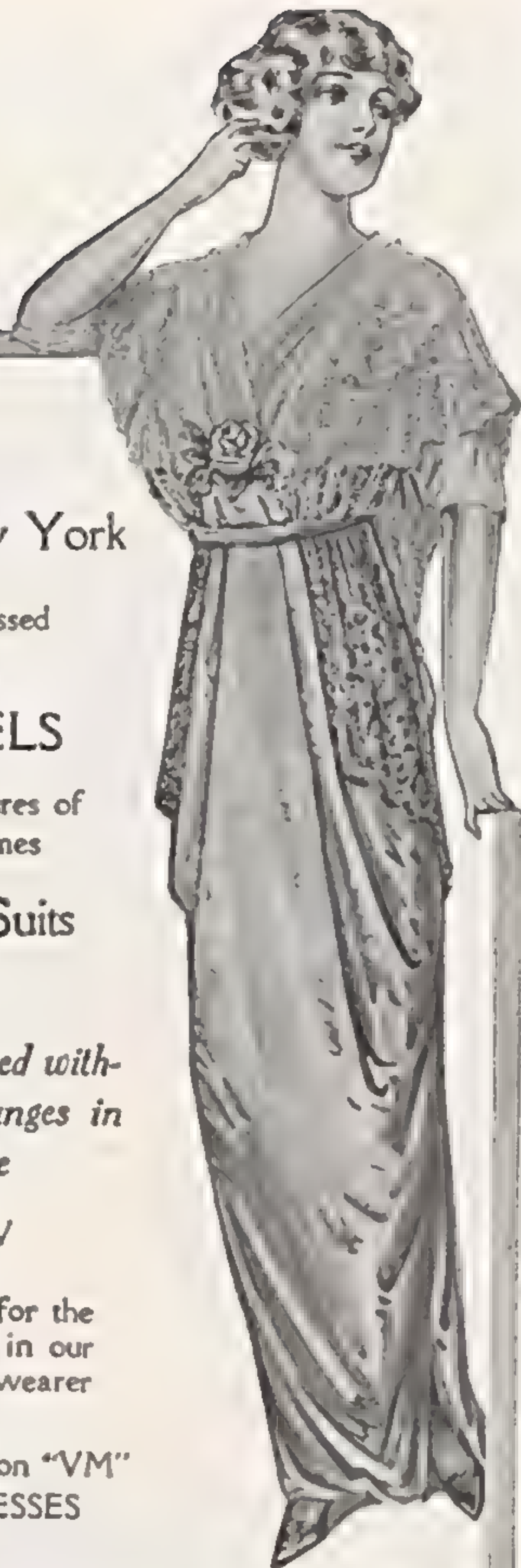
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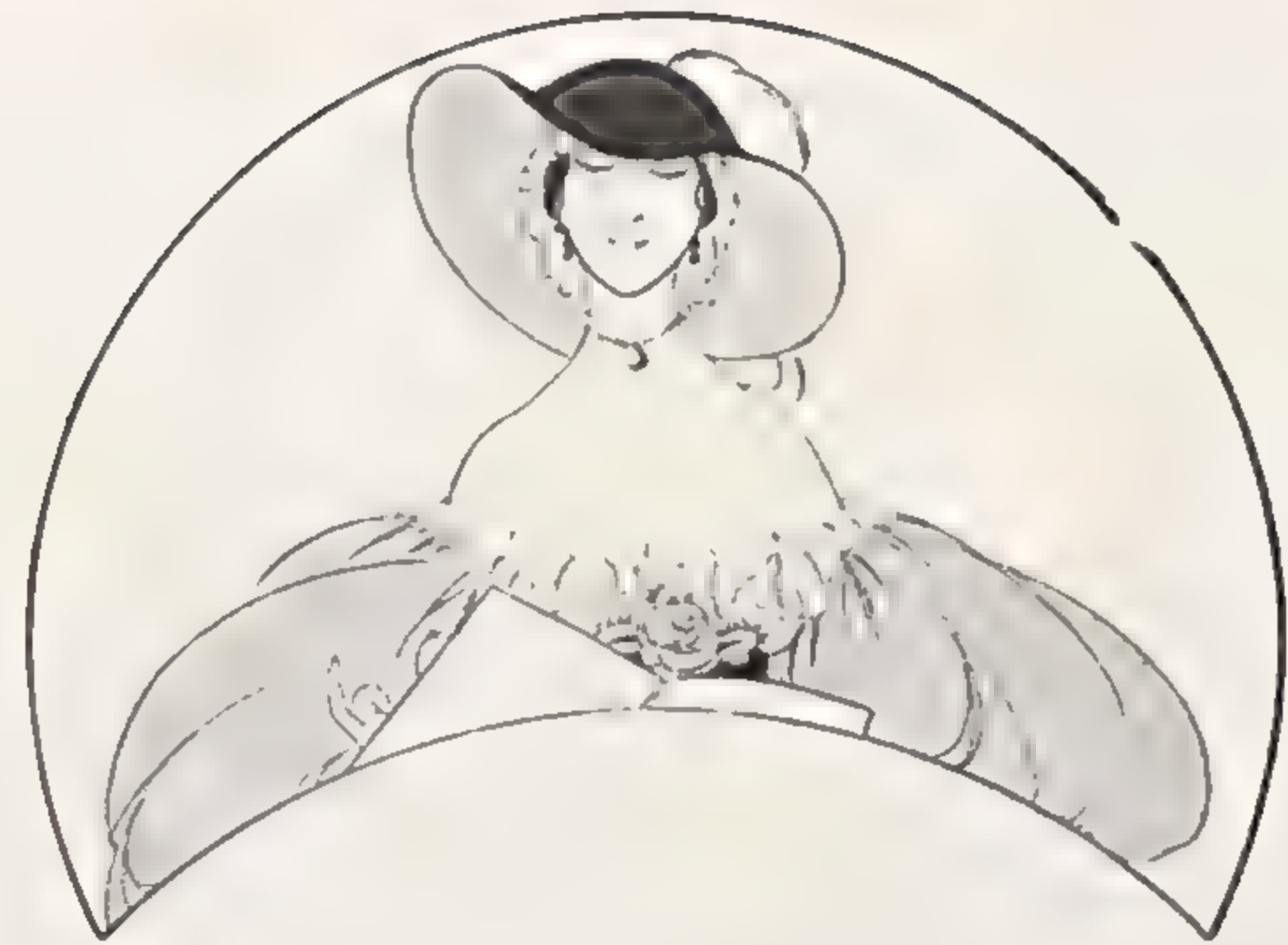
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## WHAT THEY READ

Has Rudyard Kipling Given His Full Measure  
as an Author, or Will He Add a Cubit to His  
Stature by His New Venture into Literature?

WHEN Mr. Kipling made his sudden irruption into the realm of the playwright some time since, there must have been some to raise within themselves the question of whether he had "come back," or whether he had despaired of coming back in his old accustomed lines of literary endeavor. Since the news came that Mr. Kipling had written a play, The Century Company has issued a new and handsome Christmas edition of that masterpiece, the first "Jungle Book" (\$1.50 in cloth; illustrated edition, \$2.50 net), with colored illustrations by Maurice and Edward Detmold, and marginal decorations of appropriate sylvan suggestion. In issuing this new edition the publishers have taken the opportunity to declare that Mr. Kipling's books sell to-day many more copies every month throughout the year than those of any other living author, and that their sale is still increasing. This assertion, we may safely assume, does not mean that each and every book of Mr. Kipling's is still a "best seller." No doubt there are new books by popular writers far inferior to Mr. Kipling that greatly out-sell, for short periods, any one of his works. It is highly significant, however, that the aggregate sale of Mr. Kipling's works should, when the whole period of a year is considered, indicate that he is the most popular of living writers. He seems to enjoy that somewhat rare felicity among authors of seeing himself a recognized classic while yet almost in the prime of life, as we estimate human life.

Those who still hope that Mr. Kipling has not given his full measure as a writer of verse and of prose diction may well be disquieted by his recent appearance as a playwright, and his extremely small contributions to fiction and poetry within the past five years. Such of us as delight in him at his best, grudge him to the stage, for we all know the temptation that its large profits hold out to able writers. Mr. Barrie seems finally to have accepted it as his field of endeavor, and Mr. Richard Harding Davis has felt its attraction much to the loss of those who remember with pleasure the freshness and charm of his short stories, while two or three other writers of fiction, long or short, are dallying with the very different trade of the playwright successfully enough to make one fear that they will be lost to us.

There may, perhaps, be room for two opinions as to whether Mr. Kipling has any need to come back, as to whether he ever really left us. He will be forty-eight years old in December next. Thackeray died when only four years older. When we reflect that Mr. Kipling has produced no notable prose for about five years, his career of success seems short, even shorter than Stevenson's, who died in his middle forties. Kipling was a

youthful prodigy a year or so before 1890, and the most popular short-story writer of the day before 1895. Before the close of the last century he was the most widely read of living English poets, and when he lay for days at death's door in New York, the English-speaking peoples on both sides of the Atlantic awaited the bulletins of his doctors with breathless interest. At that time it was said that he commanded higher prices than any contemporary writer of fiction. His period of marked popularity and activity covered hardly more than a dozen years, though his most brilliant work in prose and verse still has thousands of readers, and outranks that of most current writers. Although many popular English authors have had hardly longer lives than Mr. Kipling's thus far, there are few notable careers with so short a period of high popularity, accompanied with continued activity. Thackeray's success endured for nearly twenty years. Dickens was the rage from the appearance of "Pickwick" in 1836 and 1837, until his death in 1870; and Trollope had a steady clientele for almost twenty-five years, while George Meredith, although his wide popularity came late, was a recognized master for almost forty years.

If Mr. Kipling succeeds in producing plays that are not only popular on the stage, but also acknowledged literary masterpieces, he will, perhaps, have vindicated his claim to the high place that many critics assigned him ten years ago; he will, indeed, have "come back." It is to be remembered at the same time that the success of Mr. Kipling, even at the height of his fame, was never altogether unchallenged. Some there were who declined to be dazzled by his almost unapproached brilliancy. Since that time, however, the ablest of his imitators have shown that his style can be nearly reproduced by undoubtedly smaller men, while his favorite field of India has been invaded by able writers who have neither imitated his style nor accepted his point of view. If he does not make his plays both actable and literary, he must expect his already accepted work to come up for searching re-examination. It is difficult to see how the best of his short stories can be rated other than very highly, and some of his verse must surely be accepted as rarely vigorous and musical, even though Mr. Watson has had the audacity to fling a stone at Kipling, the poet. "Kim," also, is likely to hold its own as a novel of rare quality. Mr. Kipling, however, has not created a great female character, indeed, has created almost no really fine and well-indicated woman, and perhaps Defoe is his only notable predecessor of which this can be said. Even Stevenson, who so long held off from attempting to show us the full-length portrait of a woman, (Continued on page 104)

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## WHAT THEY READ

(Continued from page 102)

made an admirable beginning in such portraiture when he set himself to write the great but unfinished "Weir of Hermiton." Perhaps the most interesting personal question in literature just now may be put thus: Has Rudyard Kipling given us his full and definite measure? That he should still be a very widely read author, after years of productive activity, is a significant and interesting phenomenon.

### NOVELS AND NOVELETTES

**LOVE IN A HURRY**, by GELETT BURGESS, is, in the author's own words, a "Scherzo variation of an old theme." In this modest description Mr. Burgess hardly does himself justice. Certainly there is nothing old or trite in the variation. "Love in a Hurry" is farce, pure and simple, and farce of the first order, written in a good, swinging tempo that never lets down for a moment. It would be manifestly unfair to give more than a suggestion of the plot. Suffice it to say that the hero, Hall Bonistelle, had an immensely rich uncle who, dying the year before the story opens, had hidden his will so securely that it is found only the day before the nephew's twenty-eighth birthday. It directs that he receive upwards of four millions of dollars on condition that he is married before he reaches the age of twenty-eight. Naturally Bonistelle has little time to lose. His frantic efforts to fulfil the conditions, the way he plays for safety by proposing to several women, and the resultant difficulties, lead up to an amusing dénouement. The most sympathetic character in the story is Flodie Fisher, Bonistelle's assistant in the photographic trade. But one looks for situations, not character-drawing, in farce. The other women, the amorous janitor, and the pharasaical cousin who is to inherit the fortune if young Bonistelle is unable to fulfil the conditions of the will, are sufficiently well-drawn for the purpose. (Indianapolis: Bobbs, Merrill Company, \$1.25 net.)

**FATIMA**, by ROLAND THOMAS, is in a markedly different vein from anything that this author has given us hitherto. It is a delightful bit of fooling, light, delicate, and fanciful. It tells the story of how Fatima, the Beautiful, let herself be married to the Fool, and matched her wit with that of many wise men to their undoing. Having swept all before her in her native village of Ashmunein, she dreams of going to the great city of el-Kahirâ. What befell her there, and how, at the last, she added to her wit the wisdom of contentment with her own lot, makes entertaining reading. In spite of much local color, the oriental atmosphere is not altogether successfully sustained; there are occasional lapses, particularly in the dialogue. But the book is always entertaining, and the reader will follow the fair Fatima's successful efforts to befool her superiors until at last she meets her match in my Lord, the Cadi, with sympathetic interest. (Boston: Little, Brown & Co., \$1.35 net.)

**NOVEMBER JOE**, by HESKETH PRICHARD, comes as a welcome novelty in detective stories, having what might be described as a Fenimore Cooper touch, in that November Joe, the hero-detective, is a woodsman and scout. In the dozen or more problems in the shape of crimes which engage Joe's extraordinary analytical faculty as well as his unusual knowledge of woodcraft, the reader follows always in the open, and lives the life of the sturdy frontiersman in the Canadian woods. As a consequence, the solutions of the various mysteries seem both rational and

natural, resulting as they do from that observation of minute things which is the essential part of woodcraft. The reluctant suggestion of a love theme toward the last is, so to speak, lugged in feet first. It has about as much semblance of life as things brought in in that highly unpleasant manner usually do. This, however, is a minor blemish. (Boston: Houghton Mifflin Company, \$1.25 net.)

**THE INSIDIOUS DR. FU-MANCHU**, by SAX ROHMER, is a story of adventure unusually rich in thrills. The breathless reader will follow panting in the wake of the hero, Nayland Smith, who returns home to England from Burma armed with unusual powers and unlimited authority to frustrate the machinations of that superman whose master-mind has stored up all the occult science and learning of the east to be used for his own evil purpose, that Incarnate Yellow Peril, Dr. Fu-Manchu. Smith, like Mr. Sherlock Holmes, has a doctor-friend named Petrie, whose practise is not sufficiently large or important to prevent his accompanying his adventurous friend in the pursuit of Dr. Fu. It is to the latter that we are indebted for the account of this titanic contest between the two. There is a beautiful female slave who figures largely in the tale, numbers of lives are sacrificed, there are mysterious murders, totally unsuspected as such by the authorities, until the real facts are laid before them by Nayland Smith; in short, the mighty Celestial inaugurates a perfect reign of terror in England. It is impossible to understand how he or any other of the chief characters found time to eat or sleep. Certainly the action of the story is swift and unflagging. In the end the powers for good gain the victory, but the reader is left to hug the pleasingly horrid fancy that this is, in reality, only a truce. Dr. Fu-Manchu is sure to reappear in another volume, although for the moment he seems to have accepted defeat and death. (New York: McBride, Nast & Co., \$1.25 net.)

**THE HAPPY SHIP**, by STEPHEN FRENCH WHITMAN, is a joyous collection of sea yarns supposedly related to the author by those two sad sea-dogs, "Shorty" and "Patrick." The larger part of the burden falls upon Shorty, whose picturesque vocabulary and graphic, racy power of narration give their fantastic experiences and daredevil escapades additional color. The author tells us in a Foreword that, "when an American man-of-war has a popular captain, sympathetic officers, and a congenial crew, she is apt to be called by the enlisted men, a 'happy ship.'" The ship to which Shorty and Patrick were attached seemed to have deserved the name; certainly it would be hard to imagine more congenial tars than these two. They had had enough adventures in the various ports of the world to satisfy a D'Artagnan. They foregather with the author at various spots in New York, ranging from Coney Island to Harlem. But wherever they may be, there is always a garish background of electric lights, a thoroughly appropriate setting for Shorty's lurid recitals. (New York: McBride, Nast & Co., \$1.25 net.)

### BOOKS FOR BOYS AND GIRLS

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(Continued on page 106)



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## WHAT THEY READ

(Continued from page 104)

filled with stirring events, such as the burning of the college "gym" and boat-house. How Penny sacrifices his own chances as pitcher of the nine to help out the discouraged crew, carries out his plan to find a new shell and raise funds to get his class crew to Poughkeepsie, where they win an unexpected and splendid victory, makes a rattling good story. (Boston: Little, Brown & Co., \$1.20 net.)

**MIDSHIPMAN DAYS**, by ROGER WEST, is a thoroughly good story of Annapolis life for boys. The two chief characters, Blake McIntosh and his chum, Geoffrey Summers, are two normal, healthy, manly boys, without anything priggish or goody-goody in their make-up. Any boy would like them both. They have their faults, their weaknesses, and their temptations. How they both make the same misstep in widely different circumstances, and how they both retrieve themselves honorably and fit themselves for careers of usefulness in their chosen profession is well and simply told. There is considerable humor in the form of many schoolboy pranks such as boys love. (Boston: Houghton Mifflin Company, \$1 net.)

**THE YOUNG SHARPSHOOTER**, by EVERETT T. TOMLINSON, is the first volume, we are told, of a new Civil War series soon to be published by this author. It is the story of Frank and Noel Curtis, twin brothers who enlist as sharpshooters in the northern army. The more stirring of the adventures fall to Noel, but both of the boys see active service and have many hairbreadth escapes from falling into the hands of the enemy, and are near death more than once. The history which the author introduces from time to time into his narrative is correct in the main, but his method of doing so is rather naive. The action in the story halts, and most of the characters "mark time," while one of them gives a hasty recapitulation of the events which have transpired up to the moment. Then the story marches onward until it is time for another history lesson. The plot is complicated by another pair of twins whose villainies serve to make the young heroes shine all the more by contrast. (Boston: Houghton Mifflin Co., \$1.50 net.)

**THE HOUSE WITH THE SILVER DOOR**, by EVA MARCH TAPPAN, is a book of three fairy tales, "King Hansel, the First," "The Star Princess," and the one which gives the book its title, all of them very charmingly told. There is a distinctly old-fashioned flavor to the stories in which there are both wicked and amiable giants and all sorts of friendly little animals, such as "the Thoughtful Snail," and "the Friendly Glow-worm." Most children nowadays are dependent upon the reprints of the old fairy stories which were the delight of their parents. There must surely be a field for new books of this sort. The author has the right touch. (Boston: Houghton Mifflin Co., \$1 net.)

**THE ADVENTURES OF REDDY FOX AND THE ADVENTURES OF JOHNNY CHUCK**, by THORNTON

W. BURGESS, are two books for little folks in the Bedtime Storybook Series. They are made up of short, amusing stories, not so long as to weary little minds. Each is devoted to the adventures of the animal of the title, recounting his good and bad times and his adventures with friend and foe. Each volume is embellished with clever illustrations in color by Harrison Cady; these will delight the children. (Boston: Little, Brown & Co., 50 cents net.)

### CASTLES AND COOKS

**ROYAL CASTLES OF ENGLAND**, by HENRY C. SHELLEY, is a profusely illustrated, handsomely bound volume, giving brief accounts together with sundry legends attached to them, of some thirty of the castles of England which have either been the homes of English sovereigns or in some way associated with their lives. Many of those selected by the author will have been forgotten by the average student of history, and are quite unknown to the tourist. Curiously enough, no mention whatever is made of Warwick Castle, certainly one of the show places of the British Isles, and not altogether without historic association. The text accompanying the illustrations has no particular value. (Boston: L. C. Page & Co., \$3 net.)

**FOOD AND FLAVOR; A GASTRONOMIC GUIDE TO HEALTH**, by HENRY T. FINCK, the well-known critic of music, contains the author's philosophy of human food, the central principle of which is that the palate is the best guide to digestion and nourishment. Mr. Finck must not be mistaken for an advocate of mere devotion to the joys of the table. He insists, however, that those joys are not to be contemptuously condemned as mere sensuality. He is no champion of the gross feeder. He merely demands that our food taste good to us, and he undertakes to show by rigid scientific demonstration that the enjoyment of flavor is really a necessity of sound appetite, and that we digest on the whole what we most enjoy, and suffer the pangs of dyspepsia because we so little regard flavor in our food. After endeavoring to establish this general proposition, Mr. Finck discusses the art of cooking, and shows why particular methods are bad and others good. He has not undertaken to produce a cook book, but he does outline the science and art of cooking, and he indicates several bulletins of the Federal Department of Agriculture that he regards as giving highly essential and sufficiently detailed information upon the subject. Mr. Finck has produced a book that ought to wake the American public to a sense of the sins it has committed in disregarding the cardinal principles of cookery, and he has decorated his work with a highly pleasing humor, no small part of which lies in his hot and virtuous indignation with those who tolerate a bad cuisine. One may be permitted to question the uncritically enthusiastic endorsement that Mr. Finck gives to a much-advertised "wizard" of the Western Hemisphere. (New York: The Century Company, \$2 net.)



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ALTHOUGH the serving of tea is a daily ceremony in most households, it is seldom that one receives a cup of tea that is brewed to the proper strength and served at the right temperature. This is because people do not practise the simple rules of allowing the tea-leaves to remain in the boiling water for five minutes—no more and no less—stirring the concoction for a moment, and then pouring it through a strainer into a porcelain teapot and covering it immediately with a thick tea cosy.



A pretty, modern cake-basket in an old French design is of sterling silver, pierced and etched

### TEA-TRAY LORE

On every tea-tray there should be a hot-water kettle, a teapot containing the necessary amount of tea, cups and saucers, teaspoons, sliced lemon, cream, sugar, a cosy, and the wafers or cakes which are to be served with the tea. It is usually better to use cakes or wafers that can be handled without soiling the gloves or hands, than to serve elaborate things. Tiny soda biscuits, small doughnuts, pastry triangles, nut wafers, sandwiches, or thin toast cut in oblong pieces, spread with butter, and put together are appropriate to serve with afternoon tea.

To make the soda biscuits which are so popular for this purpose, use a tablespoonful and a half of butter, two teaspoonfuls of cream of tartar, one teaspoonful of soda, one pint of milk, a little salt, and one quart of sifted flour. Mix the flour, salt, butter, and cream of tartar together; then dissolve the soda in the milk and add the liquid slowly to the flour. Work the whole mixture together well, roll the dough out to a quarter-inch thickness, and cut it into rounds about the size of a quarter. Bake brown in a quick oven.

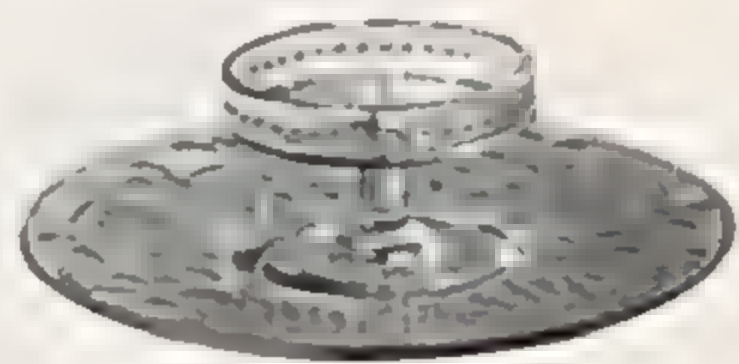
To make nut oatmeal cookies, an appropriate accompaniment for a cup of

afternoon tea, cream a quarter of a cup of butter with the same quantity of lard, and beat the mixture slowly while adding one cup of sugar and a beaten egg. Add five tablespoonfuls of rich milk, one and three-quarter cupfuls of rolled oats, half a cupful of chopped nut meats, and half a cupful of chopped raisins to the mixture already prepared, then sift one and a half cupfuls of flour, and mix into it half a teaspoonful each of salt, soda, cinnamon, cloves, and allspice. To this add the first

mixture, drop from a spoon on a buttered sheet of paper, and bake in a moderate oven for fifteen minutes.

To make delectable nut wafers, cream together a quarter of a cupful of shortening—using equal parts of lard and butter—gradually add three-quarters of a cupful of sugar, and cream the whole together. Then stir in a beaten egg, two tablespoonfuls of milk, and one and three-quarter cupfuls of flour which has had a teaspoonful of baking powder mixed with it. Flavor the whole with salt and vanilla and spread it with a silver knife in a thin layer on the bottom of an inverted baking pan. Sprinkle the whole layer with chopped nut meats and bake it in a moderate oven for twelve minutes. Cut in strips one inch wide and two inches long, after it is baked.

To make chocolate wafers, always acceptable with a cup of tea, cream half a cupful of butter and add one cupful of granulated sugar, two eggs, and about a cupful of sifted flour, grading the amount of flour so that it will make a soft batter. Then add four tablespoonfuls of melted chocolate and one teaspoonful of vanilla. Pour the mixture in a thin sheet on greased baking tins. Bake quickly, brush with the white of egg, and cut in strips, or in any attractive, small shape, while hot.



A two-piece glass dish for crackers and bar-le-duc may be separated into sandwich and relish dishes



Something attractively new in a tray is a piece of engraved crystal five inches wide and six inches long



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*Cafe au lait with band of leather*



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*Jardiniere lamp base 5" opening  
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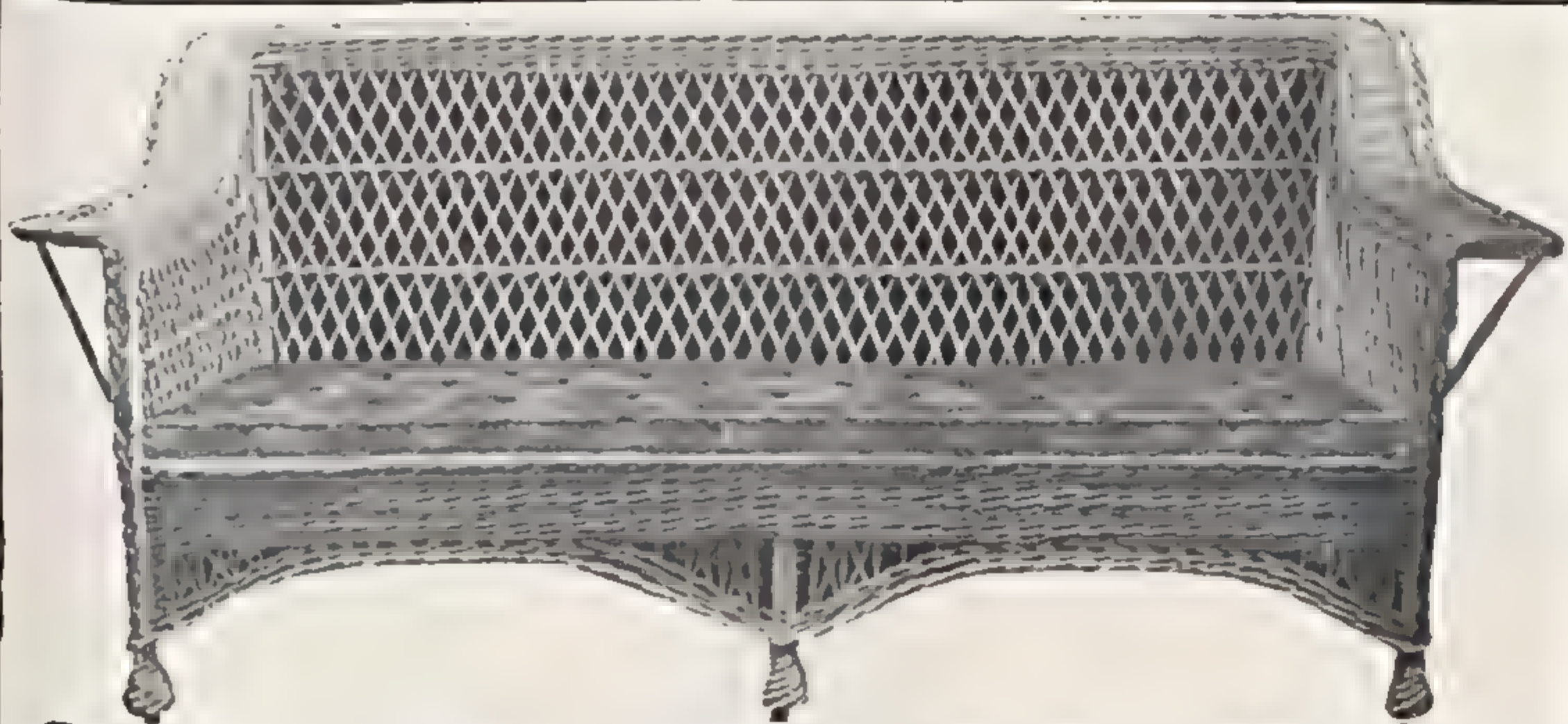
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*Yellow and cucumber green*



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Makers of the famous Krementz Collar Buttons

## A NEW CULT in CALISTHENICS

ALMOST every established custom is challenged to-day, so it is only consistent to challenge home exercise. The press has been flooded for years with the opinions of experts (and others) concerning the value of developing the body by daily exercise, and women and men who have not conformed to some schedule of exercise have considered themselves slothful. Like the cold bath, countless thousands have taken the "home exercise" as a helpful thing for lo! these several generations, and now they are told that both of these practises are unwise. In fact, they are told that the latter, which they have observed with grave, religious fervor, is often injurious unless taken under careful supervision.

A new school has arisen which is opposed to home exercise. Women are being shown the error of their ways, and if the doctrine of the new school spreads over the country, women will henceforth be exceedingly careful as to how they go through gyrations that may end in a hospital bed.

The leaders of the new idea see that they are trying to teach woman something about their bodies and to persuade them that exercise, like poison, is only remedial when taken under an expert's advice. Exercise is needed, certainly, to keep the human body from going to ruin and rust, and if it can not be obtained in the open, it must be obtained at home, but every movement must be carefully judged in its effect on every organ.

### "CORRECTIVE EXERCISE"

The leaders of the new school call their treatment "corrective exercise," and they do not wish it to be idly mistaken for reducing exercise. They are strongly opposed to casual reduction of the human silhouette, and refuse to give exercise to women who want to be thin when it is not right for them to be thin. Invariably they require a physical examination before a course of treatment is prescribed.

The devotees of the new cult take their mission seriously, for the doctors and surgeons are behind them, and they feel that it is high time women were guided out of the paths of absurdity and into the paths of sense. One of the exponents of the movement has been a famous athlete and a physical instructor at Yale and Princeton, and it is taken for granted that such an expert knows every inch of the human organism, and exactly what exercise a woman can beneficially take.

"The first trouble about modern exercise for women," says this physical instructor, "is that they go into it for the sake of vanity and not for the sake of health. They want to reduce whether they are defeating the aim of nature or not. Slenderness is the present desire of the civilized woman, and she will go through torture to attain it. In the end she often loses her health, and she is lucky if she has not injured herself in some serious way that calls for a physician or a surgeon. She will go in for any exercise she reads about, and take any diet or baths passed on to her by an enthusiastic friend. She does not take the trouble to find out whether her heart can stand it or whether her abdominal organs are in a healthful condition or are rightly placed, and she takes no notice whatever of the endurance of her spinal column. Her only thought is 'I want to be thin.'"

### "MERELY BENDING AND WHIRLING"

"The body of a woman is not intended to stand certain kinds of strain, yet she will take an exercise that may be serious in its results without consulting a

physician or a physical trainer. She sees pictures in the paper of five-minute exercises taken to reduce the abdomen; they look harmless—merely bending and whirling—and she takes them. Often they are not harmless, and later she develops queer pains and weaknesses, and the doctor is busy getting her back to normal strength. Another argument against careless home exercise is that it is not followed by massage and rest. The muscles should always be kneaded after they have gone through an unusual strain, or the result of such exercise is worse than the lack of it.

"Exercise is, of course, good for the frailest woman if it is wisely directed and stops short of fatigue, but it is not always possible to reduce weight in this way. A woman may go through various phases of exercise and diet only to find that the moment she stops either she puts on more flesh than she ever had before. Nature does not make every woman thin, any more than it makes every woman short, or blue-eyed.

"Superfluous flesh gained through laziness or indulgence in eating is harmful flesh, and one can be rid of it by a little exercise and a great deal of self-control. The exercise of to-day is intended to bring up the thin woman in weight, as well as to reduce the over-stout woman, but neither thin nor stout women can afford to take drastic measures.

A CERTAIN REDUCTION; NO MORE, NO LESS

"There are women who come to me, who want the bust reduced, or the hips reduced without any valid reason. Their figures are often all wrong, for the abdomen has been pulled up into the corset, quite out of its natural place, and the bust is raised up through tight bandaging. I have heard such women demand that they be reduced forty pounds; no more and no less. In ninety cases out of a hundred it would not have been possible to reduce them more than fifteen pounds without injuring their health. In such cases, when the corsets were removed, the measurements often showed no surplus fat on the hips, only the proper amount of flesh and muscle over a broad bone structure, and yet it was not possible to convince these women that anatomy was a serious thing. They seemed to think that a chisel and hammer could be taken to the bone.

"There are only about fifty per cent. of stout women who need reduction by corrective exercise, but often when a woman's condition has been made normal by exercise she will complain bitterly because she has not been reduced.

### THE ADVICE OF A TRAINER

"No one but a trainer who makes a specialty of just such cases can tell how far a woman can use abdominal muscles, and any exercise that brings them into play must be carefully watched and timed by the clock. The best abdominal exercise is to lie flat on the bed and draw the knees up to the body, straighten out the legs, then, very slowly, relax the muscles of the legs so they are allowed to fall to the normal position.

"A cause of many nervous breakdowns is the casual use of a mechanical vibrator. Electricity is admirable, when properly used, but between an electrical vibrator used without a knowledge of anatomy, and a vibrator used by an anatomist there is as much difference as between lightning and light. One woman who came under my direction suffered with her spine; she thought it needed strengthening. Upon examination it was found that careless and daily vibration had injured the bones, and she confessed that her sister had always used

(Continued on page 112)



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Write for my original little booklet, "The Quest of the Beautiful." It describes the various *VENETIAN Methods and Preparations*. A few Preparations are mentioned here, which you may order direct from this advertisement. Please enclose cheque.

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at this time of the year, the use of *VENETIAN ARDENA SKIN-TONIC*, an astringent liquid of marvelous vivifying powers, will make your skin firm and healthy and clear away puffiness under the eyes. 75c, \$1.50, \$3.00 per bottle

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or discolored spots about the nose and mouth, the daily application of *VENETIAN PORE CREAM* will quickly refine the skin, giving you a smooth and transparent complexion. It will reduce enlarged pores. \$1.00 per Jar.

### IF YOUR SKIN IS DISCOLORED IN ANY WAY

or by the sun (particularly the dark lines about the neck), you will be delighted with *VENETIAN BLEACHING CREAM*. \$1.00 per Jar.

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reproduction from a fitted  
lining. Write for details.*

## A NEW CULT in CALISTHENICS

(Continued from page 110)

the hard attachment to the vibrator and had run it up and down her spinal column whenever she felt tired, or wanted to go to sleep. This is only one case out of a million in which vibration has been used as an agent of destruction instead of construction.

### BAD THINNING PROCESSES

"Strict diet is bad, and so are artificial baths. Both have been advised for a decade to those who want to be fashionable rather than healthy. The baths are unnatural, and often cause the skin to break out unhealthily. Frequently it ends by more disfiguring the body than does superfluous flesh. It is also harmful to lie in a tub of hot water, a favorite thinning exercise. This brings about exhaustion, softens the muscles of the body, and keeps them from properly resisting strains put upon them. A woman can make her muscles and skin so flabby by this process that she can pull in her corsets to any dimension and keep her bust and abdomen down to a straight line; but the result is a nervous, hysterical person, who can not take any exercise without undue exhaustion. A tub of warm water and castile soap in the morning, is the only bath a woman requires, unless she wishes to take a sponge or a shower of lukewarm water before dinner. She should never use freezing cold water. It is too great a shock to a delicate organism, and it often causes nervous disarrangements.

"As for diets, too much can not be said against them unless they are carefully prescribed by an expert. Women will refuse to eat certain foods because they are told by friends that they are fat producers, yet the foods so carelessly debarred may be the ones that the woman particularly needs.

"Over-eating should be corrected, of course, and it is unnecessary to say that alcohol is bad for every one. A woman especially has too sensitive an organism to stand alcohol in any form; it affects her nerves and her stomach even when it does not affect her head. Especially should a woman avoid cocktails before dinner, for they produce a fictitious appetite that ends in nervous indigestion.

"Indigestion is the great evil to guard against in all physical training. It can be given by under-eating or by over-eating, and it produces a skin that is baggy and yellow. The same result is given by certain drugs which women take to reduce flesh and which are as pernicious as the wrong exercise.

"If one undertakes a course of exercises to correct interior or exterior defects, there are three points which must be intelligently considered. One can not reduce by exercise alone, nor by diet alone, nor by massage alone. The three may often be taken together and result well, and in some cases, where a woman is not apt to over-eat, a diet will be found unnecessary.

### EQUALIZING EXERCISE

"Exercises should be so prescribed that every part of the body is exercised each day. It is excessively harmful to exercise only the abdomen and hips, and no one exercise should be continued until it tires any part of the body.

"After every exercise the body must be relaxed, and the next movement must not be taken until one feels that the muscle tension is sufficiently relaxed. All exercises have their effect on the muscles, and only a physical trainer can find out whether a lack of exercise has softened

the muscles or tensed the ligaments, and how this condition can be corrected so they may become elastic and work quickly and smoothly under the flesh.

"It is just here that exercise tends to restrain the effect of age. When a woman's muscles grow flabby or taut, she becomes old; but if through proper exercise and massage the unnecessary fibers that grow up around unused muscles are destroyed, she keeps the activity and appearance of youth. So it is in corrective exercise that much of the secret of youth really resides. No cosmetic can give the appearance of youth that is given by young muscles, and only when the old fibers are broken up will the new fibers have a chance to form. Proper exercise renews the body and adds years to life.

"Women always ask me when is the best time to take exercise. The majority choose the first moments of the morning, before the bath and breakfast. This is often the worst time, because one is in a hurry and the mind is busy summing up the duties of the coming day. Therefore, no certain time can be suggested; one should choose the hour when it is best to brace up and to relax. It is necessary to take a half hour's rest after the exercise, the shower bath, and the massage, and during this resting period the knees should be propped up with pillows in order to give the abdominal muscles relaxation. It must always be kept in mind that it is the abdomen which must be watched and nurtured.

"Another question which women ask is whether it is not necessary to increase the exercises each day. That is a fallacy put into women's heads years ago. It is best to keep to a certain schedule, but the schedule should be shortened if the woman shows fatigue or if she is not in the best physical condition."

### DANGERS OF MASSAGE

Women may not care for exercise, but they all like massage, and herein lies an evil which this exponent of the new corrective exercises recognizes and guards against. More than twenty minutes' massage does more harm than good. Massage is not meant to be painful, except where there is surplus flesh to be reduced, and even then the patient should be placed in a position which will relax the muscles. They should always be kneaded slowly and softly without friction, as friction tends to retard circulation. Where the flesh is to be taken off it should be lifted from the muscle and kneaded in a way to make fatty tissue cells break up.

"The whole philosophy of the new cult is that it is beneficial to reduce where there is surplus flesh that is unhealthy, and that it is beneficial to build up the muscles into an appearance of flesh on thin women. There are some women, however, who can not take on flesh, and some who can not lose it, and corrective exercises are not for either of these classes. Their object is more intelligent than this. It is to prolong youth through the muscles, and to give health through the stimulation of the circulation and the expulsion of acids and poisons from the system.

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Sold by all High Class Department Stores and Distributors of Perfumery.  
Sole Wholesale Agents for U. S. A.: **F. R. ARNOLD & CO.**,  
3, 5 & 7 WEST 22nd STREET, N. Y.

## ARISTOCRATS in the DAY'S MAIL

A few things indicate refinement, or lack of it, better than the general appearance of a letter, the size, shape, and quality of the paper, the type of lettering in the address die, and the engraving of the monogram, are details which should be given the most careful attention.

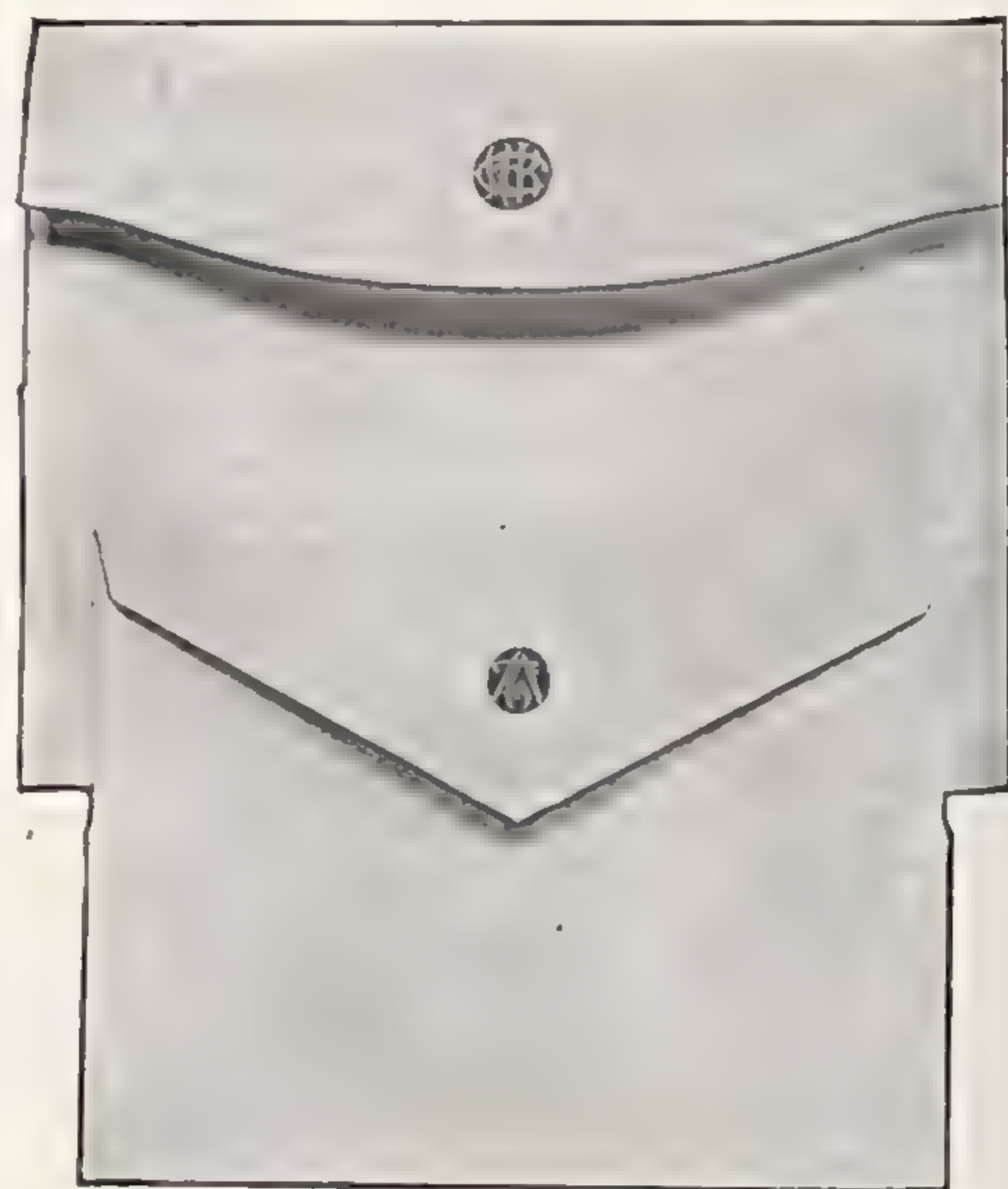
There are many persons of conservative taste who rarely change their style of letter-paper and who prefer a fine quality of white paper with a simple address die in plain, small lettering. The smart, deckle-edged paper, which originated in England and is so fashionable there, appeals to this class of people. This paper, a copy of an old parchment in use centuries ago, is hand-made and is rough at the edges.

### DECKLE-EDGED PAPER

Although a similar paper is manufactured in France, and also in this country, the texture is quite different from that of the English paper, which is thick and stiff. The French deckle-edged paper is very thin, with a rough surface, and the American paper is smooth and of a medium thickness. In either of the three qualities described, the deckle-edged paper is expensive and is unquestionably the most distinguished of letter-papers. For ordinary correspondence, long, single sheets that fold twice into long, narrow envelopes are very smart. In London one sees this paper in heather blue with the address stamped in the white, blocked lettering which is so much used there. Correspondence cards come in the same styles of paper and lettering.

### ENGLISH PAPER; ENGLISH PENS

Monograms are rarely used upon deckle-edged paper—possibly because



The top of a sheet of paper turns over and is stamped with an illuminated monogram. It folds over and slips into a plain envelope

such a comparatively modern insignia detracts in a measure from its antique appearance. The paper is so excellent in itself, however, that it requires only a simple address stamped in black to complete its attractiveness. In writing upon the English variety of this paper, it is advisable to use an English pen as it is difficult to find a pen made in this country which is suited to its peculiar surface. The pen should be of the heavy, stub type with a long, elastic point. The best English pen for this purpose, one which the best English stationers will procure on request, in case it is not immediately available, is made of brass, and is known as the "J.J." pen.

### MONOGRAMS AND ADDRESSES

Should one prefer a different type of paper to the deckle-edged, there are many plain white, French papers of the most exquisite quality. The French have a fancy for very large, square sheets and unusually large envelopes, so one sees a great deal of this type of paper in the rue de la Paix. Its smooth, linen surface is pleasant to write upon. It is to be had in small as well as large sizes, and comes also in correspondence cards. Decorated with an illuminated monogram in the left-hand corner, stamped at the right with the address, and sealed with sealing-wax in a color to match the monogram, this paper evidences a very dainty taste.

It is the fashion of the moment to have the address stamped in black even when an illuminated monogram is used. This (Continued on page 116)



One fashion of the moment—the address stamped inconspicuously in black; another—the trailing monogram

A heavy-lettered address die which originated in England and is fast becoming fashionable here



  
**Comstock**  
 286  
 FIFTH  
 AVENUE  
 NEW YORK  
 (at Thirtieth St.)  
 Tel. Mad. Sq. 158

## Ladies' Tailored Suits Remodeled

—transforming last season's suit to one in perfect accord with the latest vogue of 1913, a slight change at an equally slight expense often accomplishing wonders.

Even tho' the suit is a model of several seasons ago, our ability to make it an up-to-date creation is just as marked—our 20 years' experience proving your guarantee.

### Cleansing and Dyeing

Our cleansing is the best; however, the cleansing process is of minor importance compared to the finishing and pressing in which we excel. All garments are made to look like new.

Tailored Suits at \$65.00



A PROMINENT novelist tells us that when she ordered her shoes for the winter, her bootmaker asked her: "Don't you want us to put O'Sullivan's Heels on five of these, all but the evening slippers? We do for nearly all of our patrons. They like the light, quiet step they give."

Have your bootmaker put O'Sullivan's invisible heels of springy rubber on all your shoes. They have all the resiliency, all the elasticity of new, live rubber—rubber with the spring in it.

Use them constantly. See how much peace and quiet, how much ease and poise they give for such a small expenditure.

They cost 50c attached, and wear twice as long as do leather heels. After your first pair you will realize that in addition to their many other advantages, O'Sullivan's Heels are also an actual economy. All sizes, for men, women and children.

**O'Sullivan's**  
**HEELS** Of New,  
 Live Rubber

  
**Dean's**  
 Wedding  
 Stationery  
 Department

Furnishes all the required invitations and cards, engraved in the best manner, and the most approved styles of lettering.

Special price list and samples sent on request

Visitors to New York City always welcome

628 Fifth Avenue  
 New York

Established in 1839

**"TANGO"** Special \$4.50  
 at



White Calf, Black Satin  
 and Patent Colt-skin, Ribbons  
 attached, Spanish Cuban Heel.

Silk Hosiery to match, 95c. and \$1.50

A wide assortment of Rhinestone and  
 Cut-Steel Buckles and Rosettes.

Send for booklet V with illustrations  
 of new Fall and Winter models

404-406 Sixth Ave., New York

**L. M. HIRSCH**  
 Sample Shoe Co.

  
**"Good-Bye,  
 Old Hook and Eye!"**

TO-DAY'S fashions demand the Koh-i-noor Dress Fastener for waists, dresses, skirts, collars, sleeves, etc. Adds to the fit and appearance of all garments. It can't come unfastened—lies flat and smooth, never gaps or bulges. Saves time, temper and eye-strain; can't rust or pull off.

  
**Koh-i-noor**  
 PAT. WALDES PRING  
 DRESS FASTENER

KOH-I-NOOR is the imported Dress Fastener that all Europe uses. Fashion masters such as Paquin, Redfern, Worth, etc., adopted it on sight. Look for the letters K. I. N.—none other contains the Waldespring necessary for security. At your Notion Counter—be careful of 12.

Write us name of your dealer and we'll send you our Premium Book, showing gifts redeemable for the coupons on each card.

Waldes & Co., Makers, 144 Fifth Av., N.Y.  
 Prague Dresden Paris Warsaw London

  
**Can't Come  
 Unfastened**



PARIS **MME** DRESDEN

**OTILIE BRAND**

3 E. 46<sup>TH</sup> ST NEW YORK

ADJOINING THE RITZ-CARLTON  
NEAR FIFTH AVE

TRADE MARK

*Trousseaux*



This chic and charming nightgown—entirely Hand-Made and Hand-Embroidered—\$3.90.

#### ¶ Lingerie

Our collection of Hand-made French Lingerie is now complete. It contains every possible type of garment that the discriminating and well-gowned woman demands at prices ranging from

GOWNS - \$2.90 to \$250.00  
CHEMISE, 1.00 " 90.00  
DRAWERS, 1.50 " 90.00

#### ¶ Linens

We carry a large assortment of French, German and Irish damasks, but only those qualities which we can honestly recommend as giving good service.

In our European workrooms, we employ a number of skilled needlewomen for the execution of special trousseaux orders.

#### ¶ Real Laces Repaired and Cleaned

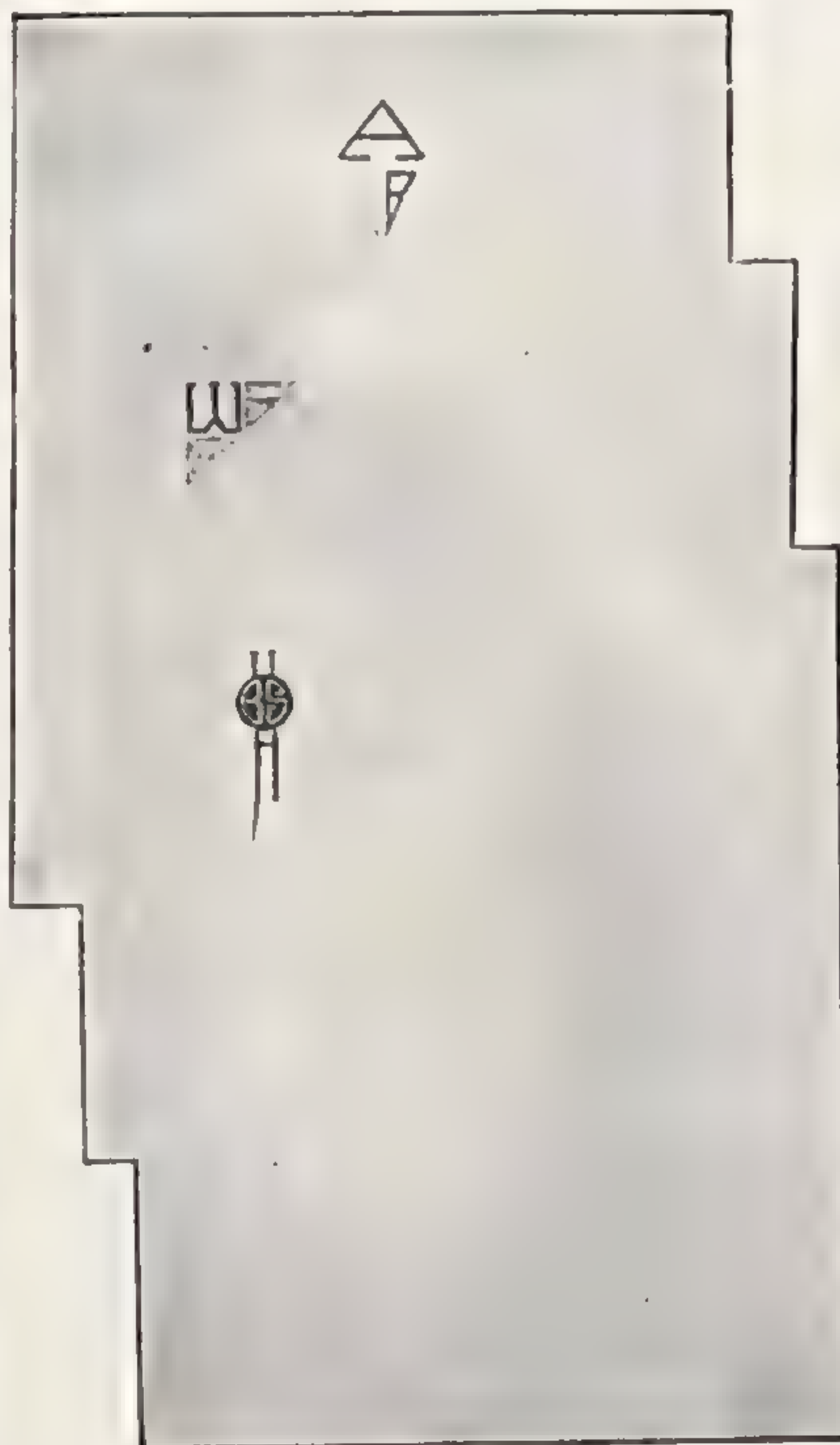
For the mending and reconstruction of Real Laces, we employ several Belgium experts of unequalled skill, who as lacemakers in their own country are masters of the art of lace mending.

#### SPECIAL OFFER TO VOGUE READERS:

One of our delicately perfumed sachets sent free upon your request.

## ARISTOCRATS in the DAY'S MAIL

(Continued from page 114)



In the monogram the Cubist finds an excellent opportunity for picturesqueness

is due probably to the fact that an address stamped in gold, silver, or bronze smacks of the elaborate stationery which is seen in public places, and has been vulgarized by use upon gaudy business announcements and opening cards. More latitude, however, is allowed in the matter of stamping the address on letter-paper for use in country houses; in such cases it is frequently done in red, green, or dark blue.

The new monograms are long and slender and are usually illuminated upon a gold background. A particularly effective one is in black and gold. Newer than a monogram is the fad of having the initials of one's name engraved in a curious, and sometimes undecipherable combination, as illustrated in the papers shown at the top of this column on this page. It is amusing to observe the Futurist and Cubist influence of these hieroglyphics which often resolves them into small, decorative designs without any definite, personal significance.

#### FANCY LETTER-PAPERS

There are many people who prefer fancy letter-papers to those in plain white, and for them some pretty novelties are now displayed in the shops. The most original design, perhaps, is that of an American made paper, the "Early Georgian." As can be seen in the illustration at the top of page 114, the top of the sheet folds over in a curve or point, and is stamped with a small, illuminated monogram. It is folded over and slipped into a plain envelope. A hair-line of gold, silver, or Wedgwood blue borders the paper and envelopes.

#### GERMAN PAPERS

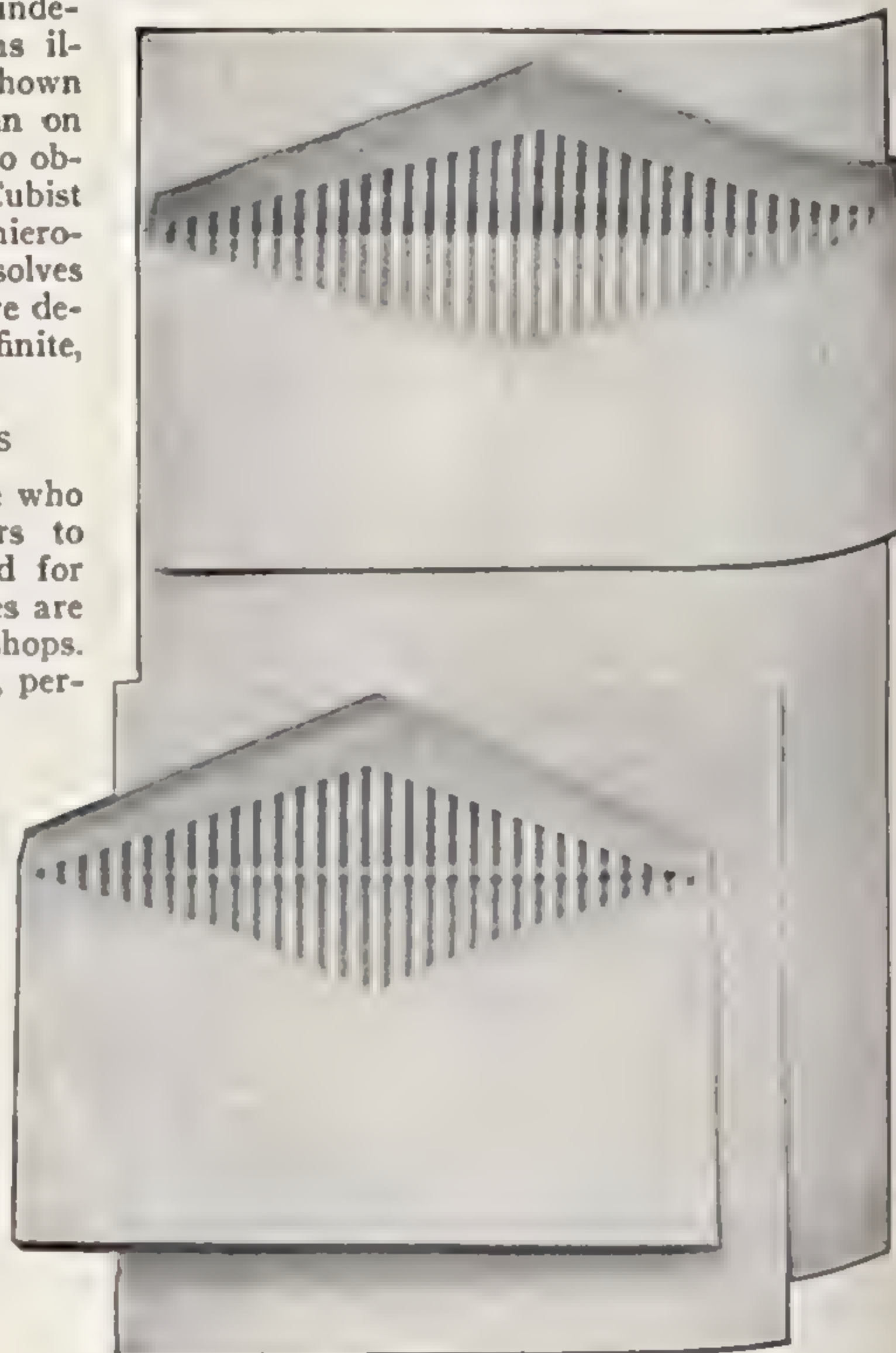
Germany originates some charming novel-

ties in letter-paper. The smartest of the tinted German papers are in delicate gray, pale lavender, grayish maroon, and Nattier blue. The quality of this paper is good. The sheets of paper are in self-tone stripes and the envelopes are lined with diagonal stripes of black and white, as shown in the photograph at the bottom of this page. An exceptionally beautiful paper comes in white, with an almost invisible, white satin stripe. The envelopes in this case are lined with vivid, contrasting colors. A monogram, an address die, and sealing-wax of dull silver could be used in very good taste with this paper. A stunning Wedgwood-blue paper has the address stamped in heavy, white letters.

The very heavy lettering of the address, shown at the bottom of page 114, is a copy of a universally popular English die. It is used in America only upon the finest quality of paper, as it is three times as expensive here as in England. The differences in cost is caused by the difference in the way it is manufactured; in England it is "punched," and here it is engraved by hand.

The high pressure under which Americans live and the rush of life here has tended to do away with the charming old custom of sealing letters with sealing-wax, but it is almost universally followed abroad. Especially is this true in England, where the individual seal, and even the quill pen of our forefathers, is still used by a great many society people. The individual seal gives a cachet, a finish, and an air of leisure and elegance to a letter which is entirely lacking in a plainly sealed envelope. In fact, a carefully prepared letter looks, and is, the aristocrat in the hodge-podge of the daily mail.

Vogue is always glad to answer questions. The newest ideas for luncheons, teas, dinners, and dances come to us. We will be glad to pass them on.



Vivid, contrasting colors line the envelopes of a charming, German, novelty paper



# Reduce Your Flesh

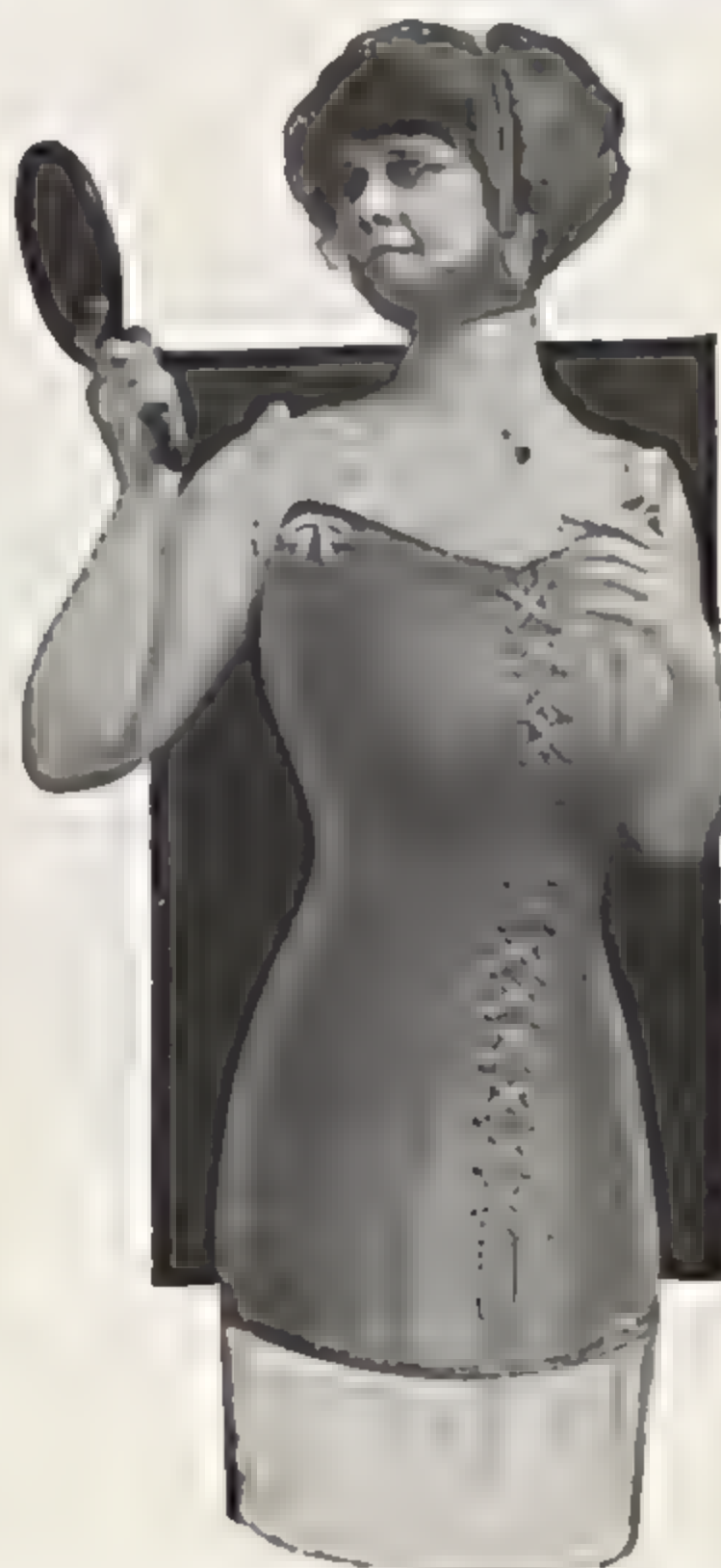
The safe and speedy way is to use

## DR. JEANNE WALTER'S famous RUBBER GARMENTS

### Dr. Walter's Rubber Elastic Webbing Slip-on

Made of strong rubber elastic webbing. They hold the body firmly, give an even pressure throughout and produce that uncorseted effect. Far superior to ordinary corsets.

Made to Your Measure  
Price, \$8 up  
Perfect fit guaranteed



### Dr. Walter's Rubber Elastic Webbing Slip-over

Made of strong rubber elastic webbing. Worn over the corsets and reduce the hips at the same time increasing comfort to a startling degree.

Made to Your Measure  
Price, \$6 up  
Perfect fit guaranteed



These garments are made either to cover the entire body or any part. The results from their use are quick, and they are absolutely harmless, being endorsed by leading physicians.

The corsage shown in the center cut above can be worn under your corsets all day without the slightest discomfort. Neck and chin reducers, \$3. Chin reducer as illustrated only, \$2.

Send for illustrated literature

Dr. Jeanne Walter, Inventor and Patentee Dept. A, 45 West 34th St., New York

San Francisco Office: Adele Millar Company, 166 Geary St. Philadelphia Representative: Mrs. Kammerer, 1029 Walnut St. Chicago Representative: E. Burnham, 138 No. State St.

## Maternity Apparel

At Wholesale Prices  
DIRECT FROM MANUFACTURER



No. 1576

Re-specialize in Maternity Apparel. Constructed on scientific principles, absolutely self-adjusting to all periods and ordinary wear. No extra charge for making to measure.

\$3.75 up.

Maternity Dresses, Coats, Skirts and Corsets. All popular materials. SPECIAL

No. 1576—Maternity Dress of all wool Challis. Keru batiste collar. Our new common sense model. No elastic; no fulness around waist or hips. Simple adjustment. The most comfortable, graceful and practical Maternity Garment ever introduced. \$9.00

Send for loose-leaf catalogue V-11, showing great variety of other models. AMERICAN WOMEN'S WEAR CO. 121 West 25th Street New York City



"... The figure of to-day has more womanly charm than ever!"

Mme. Binner

THE NEW BINNER CORSET IS THE IDEAL CORSET THAT REGAINS FOR THE WOMAN ALL THE BEAUTY OF SOUPLESSE AND NATURAL GRACE

561 FIFTH AVENUE : NEW YORK

Formerly 18 EAST 45th STREET

## AMAMI

Amami Shampoo of Henna—a powdered preparation with just enough Egyptian Henna to give lustre to the hair without altering its color. In boxes of seven packets, sixty cents.

Amami Talcum—is soft as velvet and delicately perfumed. No other Talcum is quite like it. 25c cans.

Amami Mauve Face Powder—the latest Parisian fad, imparts a soft glow to the face. Price 50 cents.

Amami Nail Stones—impart a pearly brilliance to the finger nails which is even more radiant after washing the hands. 20c.

Send 25c for Bijou Box containing assorted samples

Richard & Constance.

79 W. 23rd St., New York City



\$13.25

Style 1085

Direct from Manufacturer to You  
Retailer at Wholesale Prices

This charming street dress is a creation of one of our own designers, exemplifying the latest modes with our own modifications.

Made of Charmeuse or Crepe Metee, in Copenhagen, Black, Brown or Navy. Trimming of contrasting colors and shadow lace of best quality. Note the cunning shirred collar. A very sweet little model—one in which you will look your best.

Booklet B showing other styles sent free upon request. Kindly send money by P. O. Money Order or by Check.

Royal Apparel Co. 35 Sixth Av. New York



# Nardi

## HABIT MAKER

### Ladies' Sporting Tailor

New and authoritative models in Riding Habits and Sporting Apparel for the Horse Show.

*Nardi* Habits are pronounced the last word in correct riding attire at the leading Horse Shows.

Patrons residing out of town, desiring habits without fittings may be accommodated by applying for measurement blank, samples and style book.

Prompt attention given to all mail orders.

**NARDI BUILDING**  
73 West 47th Street - New York



New English Habit by Nardi



To overcome obstacles such as this but adds to the thrill of a Military Boar Hunt

## The NIMRODS of GERMANY

**A** H, Hanover, gay Hanover, where the passers-by are so often uniformed officers! For here there is a great, German riding-school and all that that means in a social way; here polo is played rather heavily, to a slow tempo, as if of ponderous importance; here quite other games are played with far greater recklessness behind closed doors; here officers and their ladies meet at Music Rides; here, at the teas of the Polo Club, the chatty gossip is not always free from malice, and there is small formality save when Hanoverian Highnesses or Excellencies are present. And then there are the boar hunts.

The officers who are sent up to this riding-school as pupils come for two years only. There are representatives from every artillery and cavalry regiment in Germany, with the exception of those in Bavaria, which has its own riding-school hunt. Riding in all of its branches is the chief object, and that is why the military boar hunt at these schools as-

sumes such importance, and is given official attention.

The Honorary Master of the Hanover Hunts is always the Commander of the Riding School. The real Master, usually already a Captain, sometimes remains in Hanover as long as eight years. The position of "Commando," although purely a military one, is considered enviable, and from being a good Master, the officer usually receives two or three years' advancement on his patent, or officer's certificate, and the command of a squadron for a time, or even the position of Major *bei dem Stahe*, which is a step above Captaincy.

About twenty *piqueurs* are appointed from the second-year officers who have the obligatory privilege of wearing black-and-white stripes upon their left sleeve. These *piqueurs* always wear the hunting pink which, for other officers, is optional. But when an officer does not wear the pink, he is equally jaunty in the short

(Continued on page 120)

# Jaeger

Sanitary Woolens

## WOOL

—natural, porous, undyed, Jaeger Made Woolens are the most practical, most healthful and most comfortable of all fabrics for men's and women's underwear—keep the warmth in and the cold out, and maintain an equable temperature. Permit ventilation and absorption, and prevent chills, coughs and colds. Endorsed by the medical profession.

Jaeger Woolen sweaters, coats, caps, reefers, etc., for outdoor wear

Write for the facts about Jaeger Woolens



Dr. Jaeger's S. W. S. Co.'s Own Stores

New York: 306 Fifth Ave., 22 Maiden Lane      Brooklyn: 504 Fulton St.  
Boston: 324 Boylston St.      Phila.: 1516 Chestnut St.      Chicago: 126 N. State St.  
Agents in all Principal Cities



The presence of the German Crown Prince (third on the right) makes of the hunt a gala affair



"The Crowning Attribute of Lovely Woman is Cleanliness"



*The well-dressed woman blesses and benefits herself—and the world—for she adds to its joys.*

## Naiad Dress Shields

add the final assurance of cleanliness and sweetness. They are a necessity to the woman of delicacy, refinement and good judgment. **Naiad Dress Shields** are hygienic and scientific. They are **absolutely free from rubber** with its unpleasant odor. They can be quickly **sterilized** by immersing in boiling water for a few seconds only. The only shield as good the day it is bought as the day it is made.

*Made in all sizes to fit every requirement of Woman's Dress.  
At stores or sample pair on receipt of 25c. Every pair guaranteed.*

The C. E. CONOVER CO., Mfrs., 101 Franklin St., New York



## A PERFECT FIGURE MAY BE YOURS

Your appearance depends greatly upon your figure. The beauty of your figure depends largely upon you.

### How to Perfect Your Figure, Reduce or Increase Your Weight

Devote fifteen minutes daily to my system and you can weigh what Nature intended. You can reduce any part of your figure burdened with superfluous flesh or build up any part that is undeveloped. Its effect can be concentrated on your hips, waist, limbs or any other portions of your body.

It tends to make a figure perfectly proportioned throughout—a full, rounded neck; shapely shoulders, arms and legs; a fresh complexion; good carriage, with erect poise and grace of movement.

### You Can Improve Your Health

My system stimulates, reorganizes and regenerates the entire body. It helps transform the food into good, rich blood. It benefits your heart, lungs and other organs, conquering all weaknesses and disorders, and generating vital force.

My latest book, "The Body Beautiful," should be read by every woman, and I will send it to you free. It explodes the fallacy that lack of beauty or health cannot be avoided. In it I explain how every woman can be **VIGOROUS, HEALTHY and ATTRACTIVE.**

I have practised what I teach. In childhood I was puny and deformed. I have overcome all weaknesses by my own natural, drugless methods. Millions of people have seen in me a living demonstration of my unique system of health culture and body-building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality or in any other respect not at your very best, I can surely be of service to you.

### My Guarantee

With my free book, "The Body Beautiful," which is fully illustrated with photographs of myself, explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

Send two-cent stamp for "The Body Beautiful" and Trial Plan to-day.

**ANNETTE KELLERMANN**

Suite 910-V

12 W. 31st Street  
New York

## Your Prejudice Is Nothing

All women who have at heart their appearance and comfort must concede, after seeing and trying on this most wonderful of all corsets, the

**La Camille**

*The front lace corset with the "Ventilo" back*

that it gives them *all* the style they desire—that it molds the figure—that it is *comfortable*—that it has more *exclusive* points of merit than any corset in existence.

Suppose you *have* worn some other make for years? Will you let prejudice stand in the way of improvement—of better style—of more comfort?

Go today—go to the best corset store in your town—ask for the "La Camille." If it's not there,

write us and we'll direct you—if necessary we'll send you a corset—but the *best* dealers handle them.

They know the merits of the modern front lace—they know the "Ventilo" eliminates pressure on the spine—permits air circulation—allows nerves and blood vessels to do their work unimpeded by pressure. YOU will be delighted not only with the comfort, but the style. Let *nothing* prevent you from learning the merits of this top-notch corset.

**International Corset Co.**  
129 139 So. Union St., Aurora, Ill., U.S.A.



Sectional view, showing "Ventilo" feature of back of corset



## Plymouth Furs

The combination of rich, lustrous furs with soft, draping fabrics is one of the favored novelties of the season. In that way superbly exquisite effects are obtained at prices that are really wonderfully low.

The model illustrated above is the copy of a French set, made of taupe or pointed fox, with mole-colored cut velvet, and is offered at \$125 to \$175 for the set. It can also be duplicated to order in silver fox, white fox, grey fox and blue fox. This is one of many charming new and original models.

### Portfolio C Free

As a style book can not give the latest styles, we issue individual photographs of the actual furs. Write us the kind of furs which interest you and we will send free, Portfolio C, a collection of photographs of charming new models.

Repairs and Renovations at Reasonable Rates

**PLYMOUTH FUR CO.**

100-140 Plymouth Building, Minneapolis, Minn.  
(The Center of the Fur Trade of America)



# Beautiful Furs

## Fashioned to Exclusive Models



Moleskin and Ermine  
Mantellette

# CLARK & WEINBERG

## Furs

634 Fifth Avenue

NEW YORK

(Opp. Cathedral)

# The NIMRODS of GERMANY

(Continued from page 118)

*Waffenrock*, without epaulets, or the *Litewka*, such as is worn by the Crown Prince in the photograph at the bottom of page 118, where he is seen talking to Gräfin Selmdorff.

## A HUNT WITH OBSTACLES

Upon the day of the Meet for the boar hunt (which is announced after each hunt, or posted at the riding-school), small parties of officers and their guests are seen and heard clattering over the pavements of Hanover, on their way to the designated place. A light lunch is eaten before the early start, as there are often as many as twenty-five kilometers to cover before arriving at the destination. Sometimes the runs are straight and short, and sometimes long and circling, with many stops.

The "post and rail" is dying out, as the peasants now put up wire, which is a cheaper way of fencing. The places are few where the Master is able to persuade them to continue the obstacles of wood. Ditches are the most frequent, sometimes clean and broad, and again overgrown and treacherous. "More necks are broken beside a ditch than upon the farther side of a wall," say the wisecracks, but the intelligent horses of these Hunts quickly get to know the danger of the grassy, narrow-looking ditch and gage their jumps accordingly. Again there are many obstacles which must be climbed and descended, such as the steep banks of broader streams, when a dip is not uncommon.

## IN THE ROYAL PRESENCE

The presence of the Crown Prince (and he is often seen in the Hanover field) is announced some days in advance, and then that particular event becomes a gala affair. There is much *Klim-bim*, attendant upon his presence, which means various things, such as trumpets and bugles, and a great deal of feasting. On these occasions it is the Prince, instead of the Honorary Master, who presents the oak sprig to those riders who have been in at the Kill. After the Hubertus Hunt on or about the second of November, this *souvenir d' la chasse* is torn from the pine tree, and the oak escapes. But oak or pine sprig is worn in the same way. The men thrust it through the ribbon at the back of their hats, while the women wear it in the buttonhole of their habits. Both men and women are supposed to wear the bit of green during the following evening at the various dinners, and an officer who forgets to do so pays a small fine to the year's cash-box, the contents of which are

later utilized to settle all sorts of extra expenses, such as Christmas presents for bachelor officers, and so on.

## EPISODES OF THE HUNT

At the kill, the buglers play, as at other German Hunts, the ancient *Halali*. As the really beautiful strains melt away into the air, the pretty custom of raising the ungloved, right hand is observed by the field, while all cry aloud, three times, "*Halali! Halali! Halali!*"

Neglect to remove the glove means a fine paid to the ever hungry cash-box. Women who forget to take off their right gloves are reported, or not, according to the spirit of the observer.

The boar is usually captured in the Hanover *Wildpark*, in the early morning before the hunt, and is boxed before being transported to the scene of his unwilling activities. After the field is assembled, he is released, and a non-commissioned officer takes His Boarship in hand with the aim of starting the animal in the desired direction. Five minutes later hounds are put on the scent, and the field is off.

After the Hunt, the field is supposed to return to Hanover as a unit, for this tends to lessen the cost of damages to be paid later to the peasants. A lone rider, hurrying home, is not always careful as to where he rides, and besides he has no witnesses.

## FACTIONS IN HORSEMANSHIP

Among the riders in these Hunts, there are rival factions. Some advocate a free, informal horsemanship, while others persist in their High School seat, which generally means more croppers to their discredit.

This rivalry illustrates the *Kommis*, which exists more strongly in Germany than in any other country. *Kommis* is a word one hears constantly there, and it expresses their fetish—the unwritten rule, or custom. Few Germans can get away from it, and in sport only is it beginning to be disregarded. Particularly is this to be noted in the innumerable jumping and riding competitions, which are so great a craze in Germany, and in the Hunts, and in polo. The fashion of patrol rides is tending to develop broader views, as is also the foreign influence of the Italian and French schools of *Campagne Reiten*. English and American horsemanship is looked upon with great reserve, for German officers will permit themselves to learn only from those who are able to do all that they do—and something more.

MRS. CHEEVER-MEREDITH.

# VOGUE POINTS

**M**ODISH lace for the flounced skirts still retains the straight edge. The scalloped edge is rarely seen. Metal lace has almost replaced the many varieties of Malines and shadow laces. When metal lace is used with frocks of metal brocade the effect is indescribably rich.

Sashes are no longer worn draped around the hips, but are drawn around the waist and tied in some conspicuous way with a large bow which is usually placed squarely in the middle of the back. The smartest sashes have large loops and no ends.

The ornate blouses of flimsy, colored net over lace, which were shown in August, are very little worn, as they proved to be too perishable to be worn under a coat. Instead, chiffon is preferred—chiffon, crêpe de Chine, liberty satin, or a white, washable net of medium weight. These blouses usually have long bishop sleeves which touch the knuckles. The fronts are surplice and open in a deep V,

while the shoulders are veiled with a single layer of material above a very sketchy *cache-corset* of rose-colored chiffon or lace. Open-meshed metal lace is sometimes used over chiffon, and these blouses frequently have wired, de Medici collars.

Very simple, one-piece dresses of black velvet with long, black velvet sleeves are much worn. When not girdled with jet, these dresses are sashed with crêpe de Chine, either a deep purple, a red-orange, a Nattier blue, an emerald green, or a rich petunia. The very newest girdle is a strip of tiger skin.

The slit skirt is never discussed—it is accepted, and most of the afternoon and evening gowns are slit. *Trotteurs* are made sufficiently short to make the slit unnecessary. When it does appear on these skirts it is usually about four or five inches long, and is placed squarely in the middle of the front, or middle of the back, and is simply a slit, with no overlapping edges.





# Domino

## SUGAR PRODUCTS



The place which Crystal Domino Sugar has made for itself with discriminating home-makers has brought the conviction that a complete line of sugar products of the "Domino" standard would win equal recognition. Therefore these new products are now offered under the famous "Domino" Brand. As in the past, "Domino" will always stand for the best in Sugar Products—purity in manufacture, cleanliness in delivery, and full weight in the packages.

*The American Sugar Refining Company*  
ADDRESS: NEW YORK CITY



*Pure at the source - perfect at the journey's end*

## Club Cocktails

A GOOD cocktail before dinner is like a good cup of coffee after it—if it is a CLUB COCKTAIL it is always smooth and delicious. Not made-by-guess work effort—but made as a good cocktail must be made—accurately to measure—from the best ingredients—and aged before bottling.

At All Dealers

G. F. Heublein & Bro.  
Sole Props.

Hartford New York  
London



## The Four Corners of the Home

The House itself—its furnishing and fitting—its landscape setting—and the care of its gardens—all are of vital concern to the home-lover. There isn't a month in the year when the house will run itself—or the grounds don't need attention. That is one reason why you shouldn't miss a single copy of

### HOUSE & GARDEN

The  
Magazine  
For  
The  
Home-Lover



Beautifully  
Printed  
—  
Profusely  
Illustrated

### The November Number

Is timed to the minute, as usual, with the things one wants to know about house and grounds at the approach of winter. INDOORS, there are features such as "Planning the Kitchen," "A Resume of Old Clocks," "The Winter Garden" and "Storing Vegetables and Fruit." OUTDOORS, we consider "Repairing the Trees," "The Fall Clean-up," "Our Non-Game Migrants,"—and continue the breezy serial, "The Motor Emigrants." Lots of other good things too.

25 cents a copy

\$3 a year

McBRIDE, NAST & CO., Union Square, New York

## The Cowan SOLID MAHOGANY Tea Wagon

\$20 SPECIALLY PRICED \$20  
TWENTY DOLLARS \$20



This is one of the most artistic of all Tea Wagons and a perfect example of Cowan "Cabinet Work"—The World's Standard in Mahogany Period Furniture.

The Cowan Tea Wagon is the universal choice in fashion centers, where it is displacing the side table quite generally.

It is made of solid selected mahogany. All its joints are dove-tailed or tenoned together instead of nailed and screwed, following the hand construction of "Old Colonial" furniture.

A removable tray top, with a selected glass bottom, protects from heat or strain the natural beauty of this solid mahogany top without concealing its richness of grain.

The wheels with their narrow running edges assure quiet moving and are constructed to add staunchness to the entire piece.

A lower mahogany shelf, with beaded edge and graceful curve, gives the final touch of beauty and serviceability.

The Cowan Tea Wagon is of similar value to the Cowan Martha Washington Sewing Table which we advertised last month at \$15.

Both these pieces trade marked (be sure you find this mark).

COWAN

can be had of the Cowan furniture dealer in your city. If there is no dealer in your locality carrying the Cowan lines we will have our nearest dealer supply you.

W. K. COWAN & COMPANY  
470 EAST OHIO ST., CHICAGO



La table de toilette de la femme élégante n'est pas complète sans le parfum Djer-Kiss.

—Kerkoff, Paris

TRANSLATION: "The dressing table of the fashionable woman is not complete without Djer-Kiss."



**"Djer-Kiss"**  
PRONOUNCED "DEAR KISS"

Djer-Kiss is made in Paris. Kerkoff produces this wonderful French odor in all the luxuries of the toilet table.

Djer-Kiss Perfume    Djer-Kiss Face Powder  
Djer-Kiss Toilet Water    Djer-Kiss Talcum  
Djer-Kiss Soap    Djer-Kiss Sachet

A sample of extract and face powder will be sent on receipt of 10c. Try them.

ALFRED H. SMITH CO., Sole Importers  
37 West 33d Street    New York City



## Two New Dance Frocks

On the left is one of the best that has appeared this year. It is done in pale green chiffon over white satin, after a late model of a famous Paris couturier; shawl collar of chiffon and shadow lace; decorated with rhinestone buttons and a corsage bouquet of silk sweet peas. Made in any size, the price is \$50.

To the right, an exclusive evening gown of pink messaline is shown, with the triple skirt of pleated chiffon, done in this case in pale pink; the bodice is made of a fichu of shadow lace with silk figures inserted, and it is decorated with a corsage bouquet of chrysanthemums; the price is \$50.

These are but two of MacBride's many new and exclusive models and may be had in any colors desired. Come to the dainty little shop and review the charming display.

Correspondence is invited. Catalogue will be sent to you.

**MacBride**

18 West 37th St.  
Near 5th Ave.  
New York City  
Phone 546 Greeley

## The NECKWEAR of the MOMENT

ONE shop, which invariably is among the first to show the new neckwear, has this season a most attractive assortment of fichus and neck ruffs. The back view of an upstanding ruche is illustrated at the bottom of the page. It is made of white tulle and a coarser, black net, and extends almost to the waist-line in the front, where it may be crossed in surplice fashion. The under side is bound by black moire ribbon, which, at the back, is tied into a large bow with long ends. A large black, oval buckle crosses the knot.



Pretty lines are given this blouse by the tucking and the entredeux; \$6.50

The imitation filet lace collar shown directly above the ruff is of a particularly good design and shape to suit the necks of the new gowns.

A practical vest, which shows the pretty, upstanding frill which will be used through the winter, is made of net, with the vest section tucked horizontally. It is held snugly to the waist by an elastic.

In the middle of the page is a pretty little fichu composed of point d'esprit with a box plaited ruffle of net outlining both edges. This forms a collar in the back and could either be used as a vest or a fichu in the front.

Still another variety of fichu is made of an appliqué lace with an invisibly boned, standing collar. As seen by the lower, left-hand illustration, the edges are finished by a finely plaited, net ruffle.

Two of the prettiest features of the blouse at the top of the page are the fine tucking which gives shape to the front,

and the entredeux which forms the trimming. A roll collar, outlined by an accordion plaited ruffle, runs down the entire front of the waist. This model comes in white, blue, or black crêpe de Chine, and is moderately priced when one considers the excellent workmanship that it shows.

Not illustrated here, is a simple little collar and cuff set copied from a much more expensive French one and developed in white or écru net. The collar has a straight edge and is formed into the shoulder points that are so generally becoming. It is finished, as are the straight cuffs, with a fine plaiting of net an inch wide. The only decoration is a border of hand-embroidered dots which cross at the corners to form a bit more elaborate design. The price of \$1 for the set is more than ordinarily reasonable.

A second set, a bit more frilly, is also an excellent copy of a much more expensive, imported one. The collar in a short shawl effect and the straight cuffs are of net, edged by three tiny, overlapping, net ruffles, finished with a picot edge; the top one is put on with fine hemstitching. The price of this set is \$1.25.

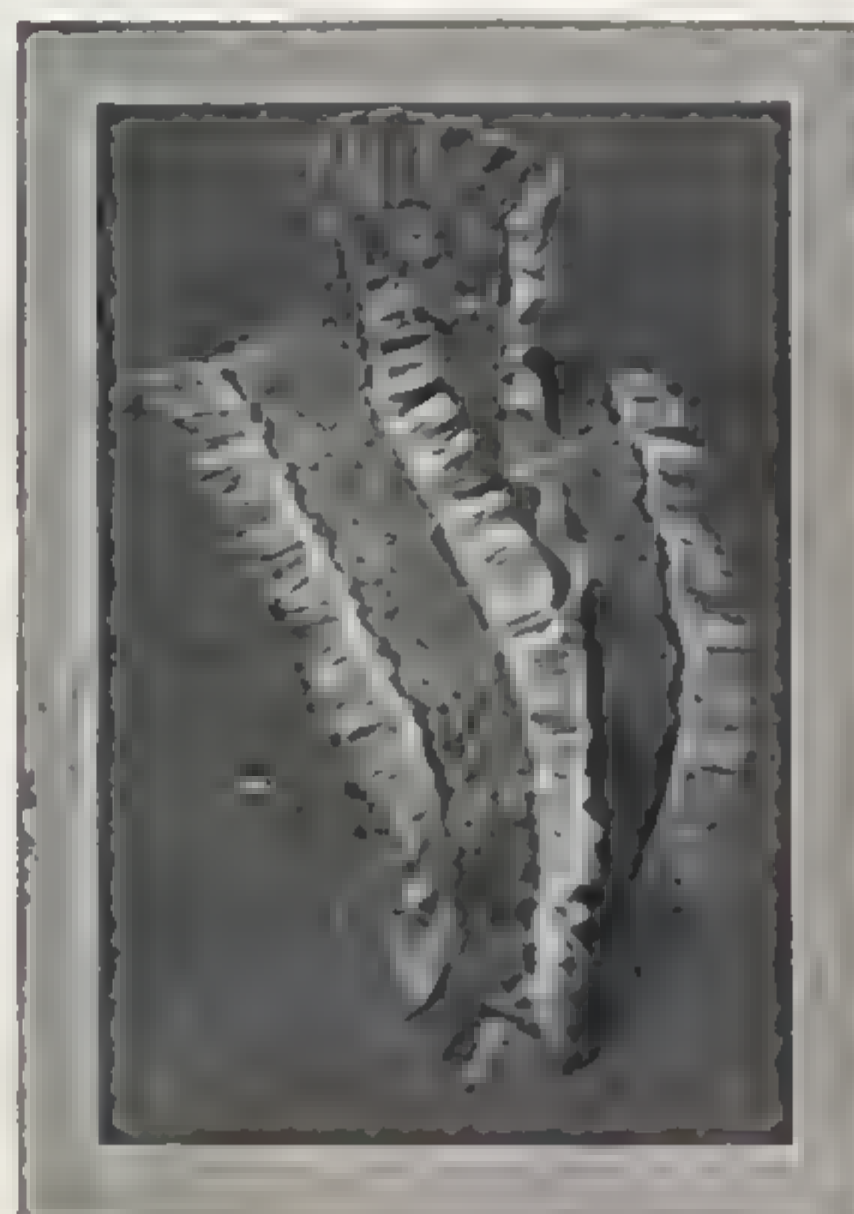
For those who would make their own bits of neckwear, the following list of prices will be interesting: cotton wash nets in a large range of meshes, in white, ivory, cream, and écru, seventy-two inches wide, cost from 45 cents to \$2.50 a yard. The craquelé, spider, and other odd meshes among the fancy cotton nets are priced, in white and écru, from 75 cents to \$3.50 a yard. Maline in the leading colors, cost from 25 to 45 cents a yard.



A fichu edged with box plaiting instead of the usual knife plaiting; \$4.50



A collar of imitation filet, cut in the newest shape, for \$3.50



A ready-made trimming is this appliqué lace fichu for \$3.75



Ruff with a charming back arrangement; \$6



A vest of wash net at its practical best is priced at \$2.25



## SHOE CRAFT

### "Débutante"

An evening slipper embodying the spirit of youth, with unusual grace in every slender line—distinctly THE slipper for the younger set this season. The sides hug your foot closely when you dance.



\$3.50

in "SHOECRAFT"  
White Satin

Above in white or black satin, with the new receding toe, \$3.50. All colors, in any material, to match your gown on short notice. Expert suggestions to Bridal Parties. Complete set of cothurn ornaments, \$5.00.

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new flat seam

A PERFECTLY flat seam, no thicker than the fabric, is one more attraction added to the underwear which meets every requirement of the present fashion in women's dress. The new "fine weave" underwear is exactly what its name implies—fine-woven, close-fitting, smooth and neat at every point. The new Flatlock (trade mark) Patented Seam gives a completely new idea of seams. No matter how snugly the garment fits, there is not the slightest unevenness perceptible.

The trim, attractive appearance of Forest Mills Underwear, its softness of fabric, accuracy of measurements and perfection of finish make it the most desirable underwear any woman can buy.

If your dealer cannot supply you send to our New York headquarters for booklet on Forest Mills Underwear.

## Brown Durrell Co.

NEW YORK: Brown-Durrell Building, 1 W. 19th Street  
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A. P. Brassiere Directoire



Model  
No. 33  
Price  
\$4.50

### The A. P. Brassiere Directoire

permits that careless grace  
of outline that bespeaks the  
modish figure

In the model shown above, the beautifully shaped girdle of linen conceals the line of low-top corsets. The all-over eyelet embroidery top, Cluny trimmed, with low-cut front and back, is held at the shoulders by ribbon loops. This exquisitely tailored model answers the place of corset cover and under bodice.

Send for new style booklet, and make your selection of A. P. Brassieres from the latest Fall models. We will direct you to the nearest Dealer carrying a full line.

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Tel. Main 3700  
New York Salesroom, 206 Fifth Avenue

A. P. Brassiere Directoire



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IS REPRODUCED BY

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## MASSATTA TOILET WATER

A DELICATE SUGGESTION  
OF FRAGRANT JAPAN

THE TRUE ORIENTAL ODOUR  
IS WONDERFULLY APPEALING

SEND US TEN 2-CENT STAMPS  
to cover cost of mailing, and we will send you  
free a cake of Massatta Soap, a week-end  
package of Massatta Toilet Powder and a  
small bottle of Massatta Toilet Water.  
LAZELL, Perfumer, New York





**T**O ascertain the relative merits of the various makes of front laced corsets, the most convincing proof is the wearing of the corset itself.

It is not the style of a front laced corset alone that makes the garment perfect, though style is very essential; it is not perfect fit, in itself, that must be considered when buying a corset, though the element of fit is very important; it is not comfort by itself that should appeal to you, though you have a right to expect utmost comfort of your corset; quality, in itself, does not make a corset desirable. A perfect corset is one that embodies all these elements. It should give you classic lines, it should fit, it should afford comfort and ought to be worth the price it is sold for.

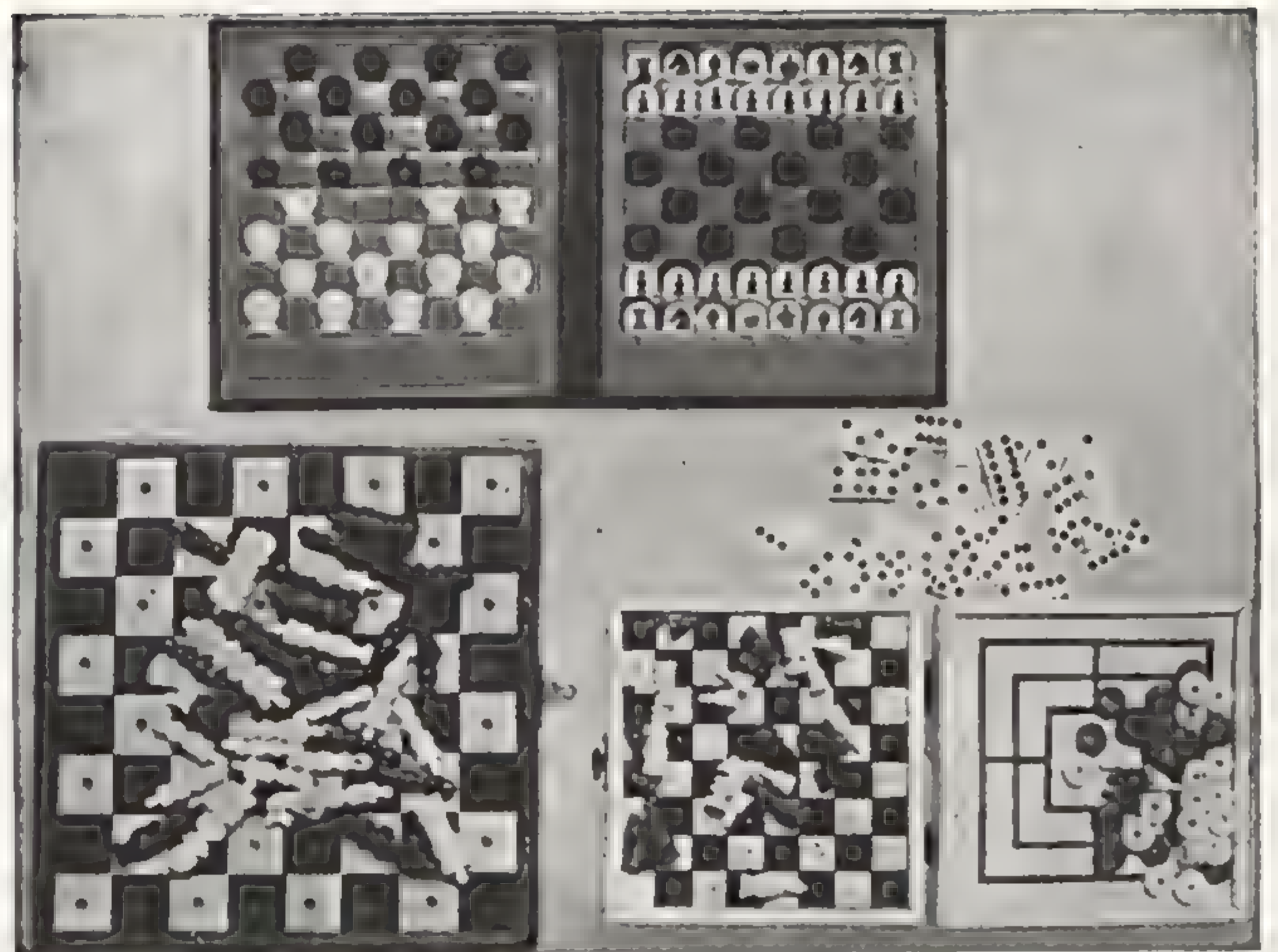


The Frolaset is a front laced corset that we believe to be the best now on the market; it is as perfect a garment as the best designers in the country and skilled workmanship can produce. Every detail is subjected to the most careful attention.

The Frolaset is only a year old, but already it has found favor with woman who understand corset style and corset value. The Frolaset is sold in a thousand stores—a remarkable record, indeed; but to be expected of an article of unusual merit.

You can buy the Frolaset in almost every high-class corset department. They are priced from \$3.50 to \$40.00 a pair.

**DETROIT** Made by the **FROLASET CORSET CO.** **PARIS**



Miniature traveling sets of games. The top one costs \$1.50, and the sets below are \$2 each

## "To the VICTORS BELONG the SPOILS"

**A**S prizes for bridge or other games, the miniature traveling sets of checkers, dominoes, poker dice, and chess will be found most acceptable. The flat, leather case at the top of the page shows one side with black and white, flat chessmen in the board on which the game is played. The other side is for checkers. This is as flat as a card-case and would be most convenient for a game on the train.

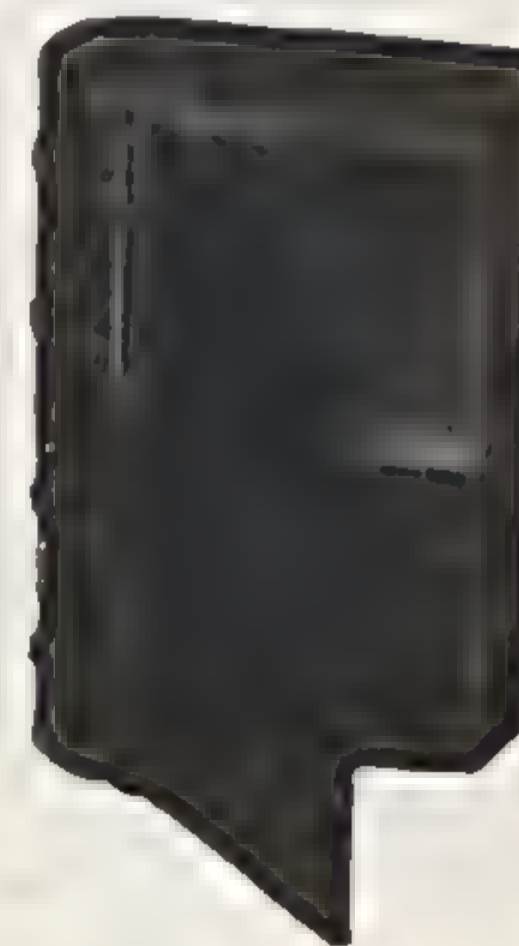
To the left below is another form of chess-board which has the chessmen on pegs to fit into holes in the board. The box which holds the chessmen opens out flat to form the chess-board. The bone box on the right contains a combination of chess, checkers, and dominoes; the board for the game is formed by the top of the box.

The poker dice, shown near the bottom of the page, come in a small, colored leather case which can be easily slipped into a pocket and brought out in an idle moment. As unique as any of these novelties is the little leather book illustrated just above the dice. It contains a set of dominoes. For the bridge-lover comes a morocco case with a pack of cards in one side and a score-pad and pencil in the other.

A little pencil-sharpener which really sharpens is in the form of a round box of sil-



Cards, score pad, and pencil supply the heart's desire of the bridge player; case, 90 cents



Bibelots that disguise their uses: a stamp-box, \$2.50, and a pencil-sharpener, \$6.75



A \$1 domino set to slip in the pocket



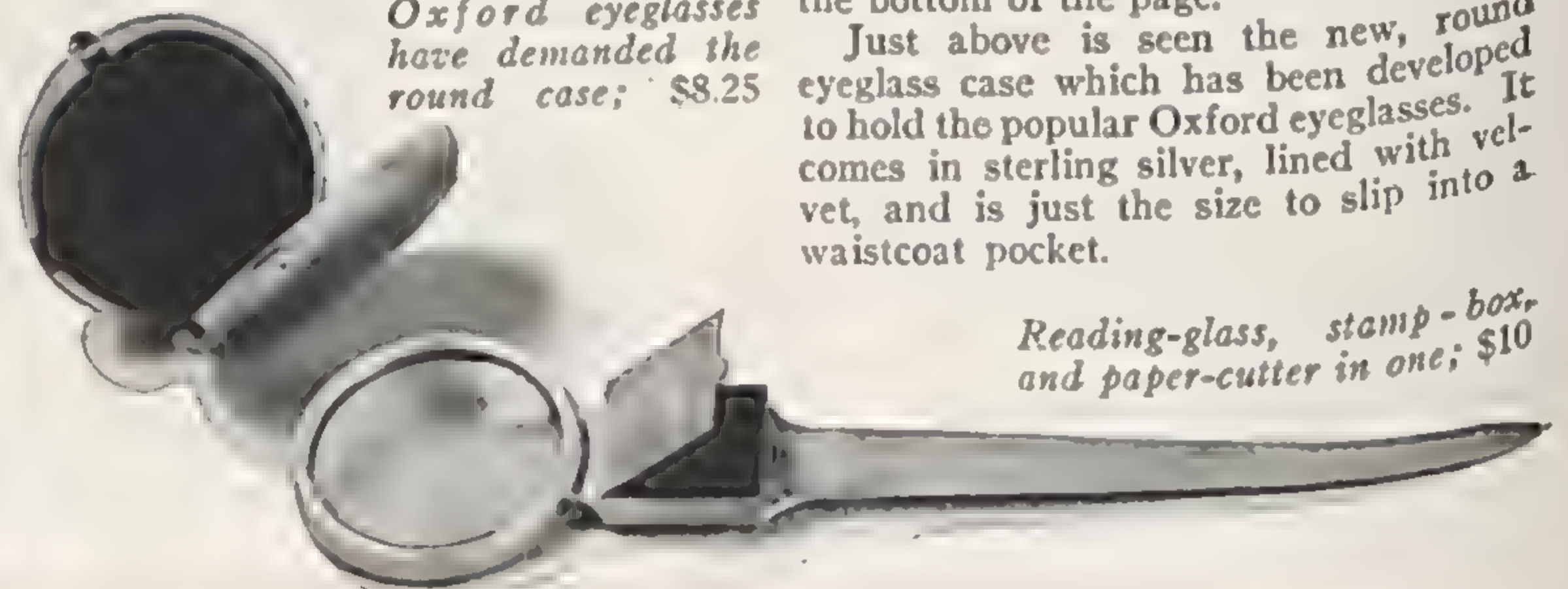
Poker dice for a bit of a gamble; 65 cents

ver gilt with a pretty enameled top. The pencil is inserted through a hole in the side and moved with a circular motion to sharpen it. This is an unusual prize and one which would form an attractive desk ornament.

For the library table there is a little book of hand-wrought metal which is in reality a stamp-box. When opened it shows two compartments of ample size. A clever desk combination consists of a reading-glass, a stamp-box, and paper-cutter; the last is formed by the handle of the reading-glass. This is made in sterling silver; it is shown at the bottom of the page.

Just above is seen the new, round eyeglass case which has been developed to hold the popular Oxford eyeglasses. It comes in sterling silver, lined with velvet, and is just the size to slip into a waistcoat pocket.

Oxford eyeglasses have demanded the round case; \$8.25



Reading-glass, stamp-box, and paper-cutter in one; \$10



Smart Women Wear

## LA GRECQUE Tailored Lingerie



*For the smooth fit without bulk*

### Economical women wear

La Grecque Tailored Lingerie because it retains shape, size and beauty through wear and laundering that would ruin an ordinary garment at double the price.

**Particular women** wear La Grecque Tailored Lingerie because it is the most dainty and exquisitely tailored to be found at any price.

The new Laine-de-Lustre is a cobweb-fine pure wool, silken smooth without "prickle" and softly crepe.

### Van Orden Corset Co.

45 West 34th Street  
New York

Chemi-Pantalon with the new "Knicker-Knee," from \$1.75.

## Susanna Cocroft's Facial Exercises

"My exercises do for the face as much as my physical culture has done for the health and figures of 65,000 women. The results are *marvelous*. I can enliven and rejuvenate your face in just six minutes a day, to an extent you now believe impossible. The work of this course is in charge of my nieces, whose photographs are shown here. They have been fully trained by me. My personal advice is always available to you."—*Susanna Cocroft*.



**Study Your Face** and if you have any of the ailments mentioned on the coupon, mark X opposite the defect and write to us. We will help you.

**Keep Your Skin Clear and Smooth**  
Why should not the skin of your face be as smooth as that of your body?

**Make Your Hair Glossy and Abundant**

by learning just a few scientific rules to follow that are just as easy as the things you are doing.

### Keep Your Hands and Feet Dainty

attractive and free from blemishes. These bespeak culture and refinement.

### Keep Young

Do not allow your facial muscles to droop, or your skin to wrinkle, grow sallow or disfigured. We cannot all have beautiful features—but we can each make the most of our attractions, of our best points.

### 6 Minutes a Day

We can show you marvelous results with only six minutes a day. It takes no longer to do the right thing than the wrong one. But **KNOW** the right way. Do not experiment. Fully one-third of our pupils are sent to us by former pupils. Our pupils look 10 years younger. Write for our FREE booklet explaining the course for self-improvement. **Write today.**



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Tell us of any other defects not mentioned here.

Sagging Facial Muscles

Wrinkles

Tired, Weak Eyes

Crow's Feet

Pouches Under Eyes

Thin Eyelashes

Thin Eyebrows

Double Chins

Flabby, Thin Neck

Pimples

Blackheads

Sallow Skin

Freckled Skin

Dandruff

Thin Hair

Oily Hair

Dry Hair

Tender, Inflamed Feet

Catarrh

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Style—Quality—Comfort

Fashionable footwear to your order

Shoes to match your gown, your hat, or your wrap. Any material or color.



No. 57. "Vassar" Boot

Made in Ideal Bronze or Soft Black Kid, with High Louis XV heel

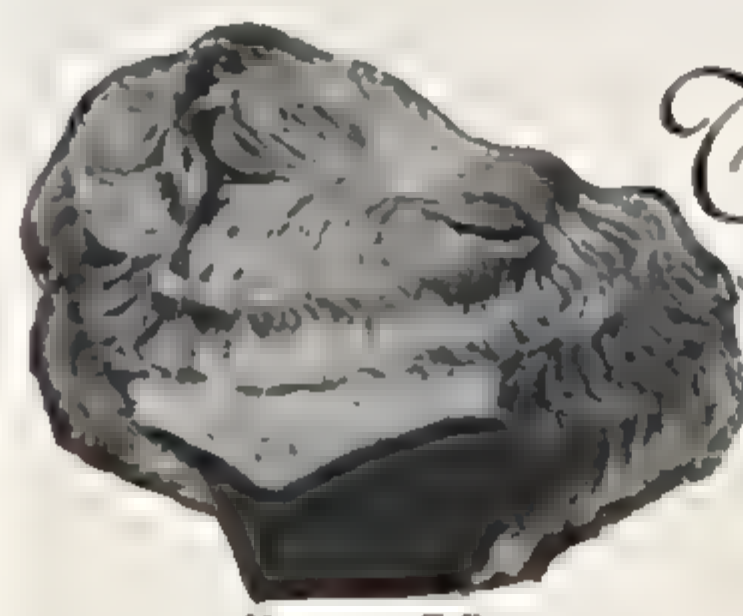
Our Catalogue V shows over 100 different styles. Send for it now. Distance no obstacle

Personal attention given all orders

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Ladies' Custom Shoes

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Front Effect

## Transformation Nouvelle



Back Effect

Adapts itself to all new styles. Easy to manage, saves time and gives comfort to the lady whose hair is difficult to dress. Also recommended to ladies whose hair has been ruined by bad Hair Coloring.

Only one Quality of Hair, \$25.00 up

### New Method of Hair Waving by Electricity

Not affected by dampness. \$25.00 up

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After Summer's  
Sun and Wind—  
What About Your  
Hands and Arms?

## The JULIET Medicated GLOVE

Whitens, Softens and Beautifies the Hands

A beautifully made, comfortable glove, suitable to be worn when motoring, walking, shopping, or while sleeping. It is the most effective means ever devised for whitening, softening and beautifying the hands and arms. Eliminates the dryness and cracking which results from exposure. Removes all trace of sunburn or tan. Because the gloves themselves, aside from their medicinal properties, are of the finest make, the beautifying process can go on constantly, without the slightest inconvenience. Juliet Paste is absolutely essential to the success of Juliet Gloves. Applied according to directions, it never penetrates the glove. Juliet Gloves are made in wrist and elbow lengths, \$3 a d \$4 respectively. A \$1 jar of Paste free with each pair. Sent postpaid.

THE JULIET COMPANY, 211 W. 29th Street, New York City

## Annette

27 West 38th Street, New York  
Exclusive Styles



### Bridge or Dance Dress

Made of brocade or Crepe de Chine. Soft top of chiffon and shadow lace, artistically draped over shoulder and hip line. Skirt draped, slashed in front, finished with sash end at back. All colors.

SPECIAL \$35.50

Serge Models from \$19.75 }  
Afternoon Dresses 25.00 } Up  
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Waists . . . . 5.75 }

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The Perfume of Old-Fashioned Gardens and Tender Memories



**W**HEN you are tired of ordinary perfumes—the heavy, penetrating, aggressive odors that seem “common” at any price and that you surely do tire of—

Try Lilas de Rigaud.

It comes to you like the mellow sunshine after the garish glare of electric lights—like gold after brass—bird-songs after the street-hawkers’ cries—home after wandering.

It rests you, refreshes you, brings to you dreams of “adventures in contentment” and the resistless lure of the green growing things.

Lilas de Rigaud is unmistakably lilac—pure, fresh, dew-drenched lilac, the exquisite essence of Spring.

As dainty and elusive, as half-vanishing and half-clinging, as wholly adorable as a May day itself.

Whether in extract, powder, cream or bath salt, Lilas de Rigaud is a rare delight—a pleasure that does not pall. In packages of refined simplicity—aristocratic, beautiful, a joy to the eyes.

Extract, \$3.50. Toilet Water, \$3.00. Sachet, \$1.50. Talcum Powder, 50 cents. Cold Cream, 50 cents. Bath Salt, 50 cents.

At all high class toilet goods departments. Send 15 cents in stamps to Dept. S, Riker & Hegeman Co., 162 West 34th Street, New York, for generous sample of extract.

**V. RIGAUD, 16 Rue De La Paix—Paris**



## On Her DRESSING-TABLE

**T**HE woman who has recently lunched or “tea’d” at a certain smart hotel standing at the end of a street of fascinating shops must have noticed at the far end of the short row of buildings a freshly gilded name on the window of a new and attractive building. This name has long been familiar to her as that of a well-known specialist in treating the hair and skin, whose smart and fast-growing clientele justified her moving to a more attractive home. This she has undoubtedly done. The rooms are all tinted in gray, which house decorators say is infinitely more restful than white. The windows are curtained with light-subduing, cream net and rose, silk draperies, and the comfortable wicker furniture is cushioned with rose velvet. With the exception of a gray-and-gilt-framed mirror or two, the walls are gratefully guiltless of the usual distracting array of mediocre pictures. Vases of natural flowers grant a sweet fragrance to the rooms.

### AN EXCELLENT SKIN TREATMENT

In these rose and gray surroundings, white-frosted attendants administer a treatment that does not cover up blemishes, but goes to the cause of them, and then removes them. The preparations, which vary to suit the individual need, are patted in, not rubbed in, for the former method stimulates the circulation—lack of which is at the root of most skin evils—and the latter is apt to separate the skin from its sub-layer of delicate tissue. The texture of the skin is also wonderfully improved by this treatment.

For those who, after having taken a course of treatments at this pretty salon, wish to continue it in their own homes, two different style boxes have been put up. The one of gray, lacquered tin is especially convenient, for it may be carried about with no fear of breakage. This is the \$10 box; in it are found, each in its separate compartment, full size bottles of the skin tonic, cleansing cream, skin food, muscle oil, medicated liquid powder, rouge, face powder, and six face sachets and face cloths. The \$5 box is an attractive affair consisting of a gray-and-white striped cardboard box, holding the same number of preparations, with the exception of the face powder, but in smaller quantities. The treatments cost \$2.50 each, and \$10 for a course of six.

### DEFINING A “TRANSFORMATION”

The “transformation” of the hairdressing world is a much misunderstood article. Indeed, there are many women who have confused it with the *crépon* or pompadour, which is used underneath one’s own hair. The transformation is worn on the outside and literally transforms the coiffure—that is, if it is made correctly. But, alas! so few of them are,

and these mere apologies have prejudiced many women against “false hair.”

Inferior hair fastened incorrectly to ill-fitting foundations—these are the faults which at once announce to the world that one’s locks are not the gift of nature. Yet this need not be. Prejudices vanish like magic when one sees the transformations made by a certain French coiffeur in New York. Paris was his school, and to the knowledge gained there he has added his own artistry and conscientiousness. Before making one of these pieces he studies the face and general appearance of his client and then, having chosen the most becoming style of coiffure, he carefully fits the net foundation to the head. Naturally wavy hair—not waved hair—is fastened to the frame. The hairs are of different lengths—as they naturally are—and are put in to follow the direction in which they would grow on one’s own head, so that every lock falls gracefully into place and does not leave the ugly, tell-tale line across the forehead.

These transformations are infinitely preferable to the pompadours, for they hide the thin spots above the temples, and the damage done by dyes or curling irons; they do not heat the scalp; they facilitate a quick toilet; and when that relentless revealer of age, grayness, begins to appear, they make it unnecessary to dye the hair. These pieces will be made of the best hair, in any color, with all the natural shadings, for from \$25 to \$60, according to the quality and the color.

Where there is no need of a transformation, a bang or some pin curls may be used. The fashionable coiffure requires the forehead to be partly concealed, and this is not always easy to accomplish unless a bang is worn. But few people care to cut off their front hair to suit what may be but a passing whim—therefore these made pieces. This French coiffeur will make, with the same care and excellence that characterizes his transformations, a bang that goes across the forehead for from \$3 to \$5. The pin curls, one of which may be worn in the middle of the forehead or over either temple, cost from \$1 to \$2 each, according to the quality and the color of the hair.

### HAIR-MATCHING HAIRPINS

For those women whose hair is neither blond nor brunette, but of any one of those many indescribable shades in between, the ordinary black or gold hairpin is decidedly conspicuous. Therefore they will be glad to know that there is a bronzed hairpin that is sold in the usual 3-cent packages of either straight or wavy pins that measure from two to four inches long, and also in an assorted box at 15 cents. The latter contains three varieties of large pins—crinkly, dented in the middle, and bent like a barrette, and two sorts of small, fine pins.

## BY THE USE OF MRS. ADAIR'S PREPARATIONS AT HOME



you can quickly remove the blemishes and disfiguring marks from your skin. With little effort you can administer the same prescribed treatments as she would give you at her exclusive Salons in New York, Paris or London. Your friends will quickly note the improvement; the hollows in your cheeks or neck and chest

will disappear; all lines around the eyes or forehead can be removed, and your skin will become radiant and youthful.

### Use These Ganesh Toilet Preparations

**GANESH CHIN STRAP** (Illustrated) will reduce double chin, remove lines from the nose and chin and restore lost contours. \$5, \$6.50.

**GANESH FOREHEAD STRAPS** will remove lines from the forehead and corners of the eyes; good for neuralgia and insomnia. \$4, \$5.

**GANESH MUSCLE DEVELOPING OIL** will fill in hollows and objectionable lines, even on eyelids. \$5, \$2.50, \$1.00.

**GANESH DIABLE SKIN TONIC** will close large pores and strengthen and whiten the skin; good for puffiness under the eyes. \$5, \$2, 75c.

**GANESH EASTERN BALM CREAM** will thoroughly cleanse the most sensitive skin. \$3, \$1.50, 75c.

**GANESH EASTERN FLOWER POWDER**, fine and pure, for day use, all colors, \$1.

**BEAUTY BOXES**, containing every requisite for the tourist, \$35, \$25, \$5.

ABOVE PREPARATIONS SENT BY MAIL, PREPAID. SEND FOR FREE BOOK. TREATMENTS BY EXPERTS AT THE SALON

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## Poinciana Cerate

Is being used by discriminating women in every state in the Union—a truly remarkable fact when it is taken into consideration that until six weeks ago, the Cerate had been advertised only by its intrinsic merit. It must be then, that cold creams do not fill the bill, or to put the proposition right-about-face,

**Poinciana Cerate is better than any other cream on the market**

A broad statement, you say, but for the truth of which we ask you to place our preparation side by side with any cold cream in the World, subjecting them to any test you wish—for purity, fragrance, keeping qualities for any length of time and under ordinary or varying thermal conditions, freedom from harmful ingredients, etc.

A trial is enough to satisfy the most critical woman and upon request we will be pleased to send a sample for experiment.

**Tubes, 25c.**

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At all really high-class toilet goods counters—or sent postpaid by

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Grains that are steam-exploded—filled with a myriad cells. Bubbles of grain, airy, crisp and fragile, with a taste like toasted nuts.

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Some serve with cream and sugar.

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They are used like nut-meats in home candy making or as garnish to ice cream.

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And the only step necessary is to telephone your grocer to send you a package of each.

**The Quaker Oats Company**

Sole Makers

(464)

## The YOUNGER GENERATION

Costumes Which Profit by the Dignity Inherited from Adult Models and Yet Play Up to the Picturesqueness of Childhood.

THE close observer can see in children's clothes the same general lines which govern adult gowning, yet this similarity is brought about without the grotesqueness which resulted from the crude adaptations shown in the portraits of the children painted by the great masters. The immortalized Spanish and Dutch youngsters who gaze at us from gilt frames, wear costumes that make the modern mother weep for pity's sake. There were no real fashions for children in the day of the great masters; the pointed basque, the crinoline, and the ruff were used to cover women from the cradle to the grave. If any mother so dressed a child these days, she would probably be arrested by a representative of the Society for the Prevention of Cruelty to Children.

### JUVENILE FASHIONS

While the juvenile clothes of to-day reflect the new fashions adopted by adults, they are controlled by the requirements of comfort and childish simplicity. In the young girl's frock shown at the top of this page, one may distinguish all the leading fashions of the day, modified to just the right degree of girlishness. The blouse is after a Callot model, with a



*A frock which takes its inspiration from a Callot model*

double line of belting at the high waist-line. The full, muslin ruffle which hangs peplum-wise outside the skirt, the Persian colorings of the embroidery trimming, and the kimono sleeves are features derived from the adult fashions of the moment; yet they are all unquestionably youthful as developed in the model shown. The material of this frock is a marine-blue serge with a bold embroidery trimming of dark red floss. The chemisette and the plaited peplum are of white batiste with a hemstitched edge.

### THE CREED OF SIMPLICITY

The creed of simplicity in children's clothes which the modern mother subscribes to is exemplified in the three figures shown at the bottom of the page. The figure at the left shows the newest invention in play clothes for small boys. The David Copperfield suit of delft-blue linen with the trousers buttoned to a picturesquely short waist, an open collar, and loose sleeves, stands for solid comfort. The white bone buttons at the bottom of the waist slip accommodatingly through unusually large buttonholes worked in the trousers with heavy, white thread, and the waist fastens straight up and down the front.

(Continued on page 130)



*Comfort and masculinity in a low collar and cravat*

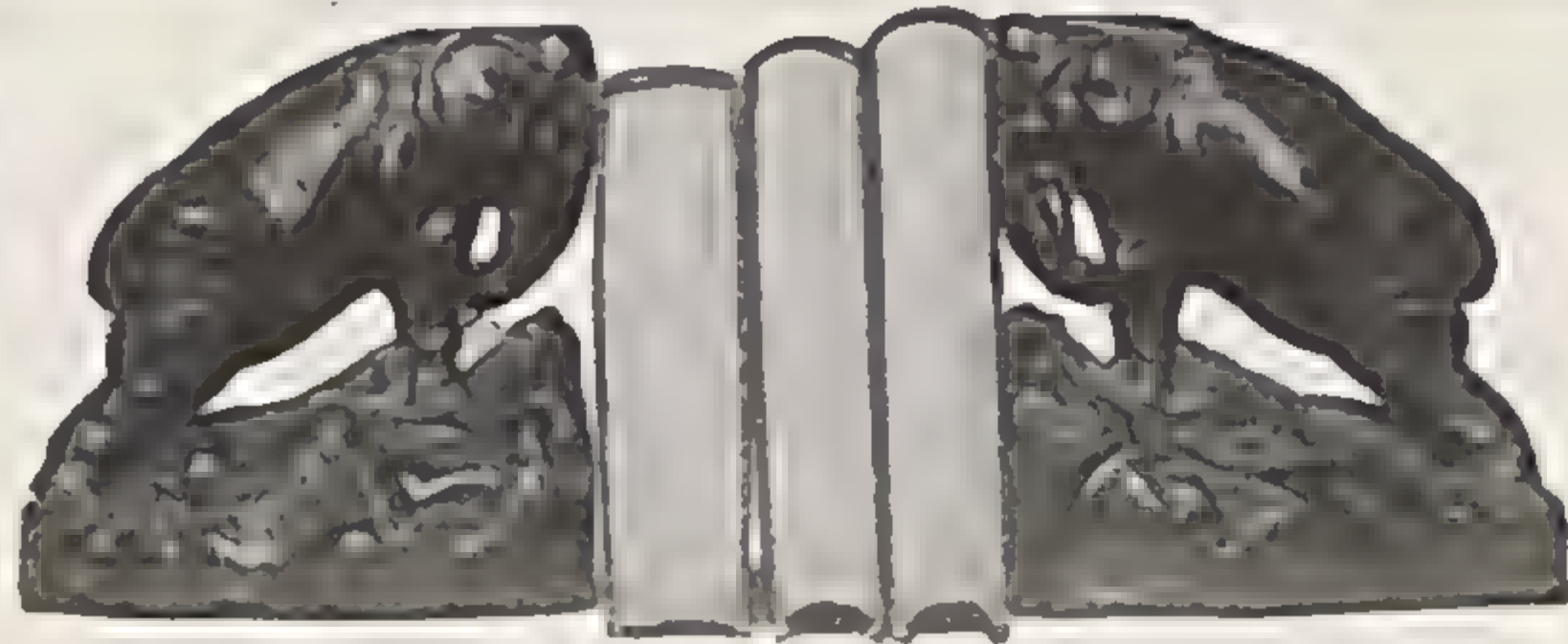
*What looks like a coat is a frock uniquely hemmed*

*A playtime garb as square-cut as the figure will allow*





*The Bayre Pup—the drollest, most comical and lovable little dog—6 inches high with an eight-inch base. Price, \$5.*



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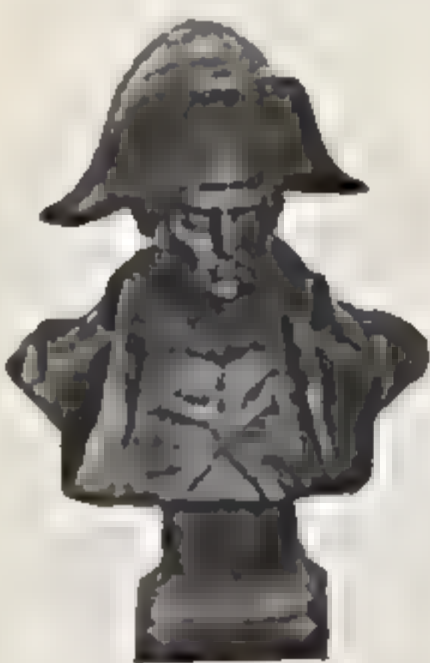
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*This is a copy of a celebrated Roccoco Lamp. Its shade is the production of Elizabeth Sneider, Fifth Avenue, New York. In full bronze, the cost would be over \$125, but*



*in Kathodion the price is \$37.50. Shade, of finest silk in any color, is 20 inches in diameter. Height of lamp and shade, 2½ feet. This is a very special price.*

We absolutely guarantee your satisfaction and stand behind our guarantee with the offer of money back if you ask it, no matter what the reason. Order from this page, but remember that we have nearly all the famous pieces. If there is anything you want, we very probably have it.



*Marguerite of Valois is one of the most famous busts in the world. Fourteen inches in height, with a base 12 inches long, the price is \$25.*



*The Wreath candlesticks are \$3 each, \$6 per pair. This is but one of our perfect reproductions of the good old things. We have many more.*

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No. 104—Trained Nurse's Uniform of striped Seersucker, all colors, 5-gore skirt. Plain waist, opening front. Price, \$1.50 to \$2.50.

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Corsets to Order, \$5.00 and upwards.

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Muffs and Scarfs  
in a large variety  
of Furs and pat-  
terns.

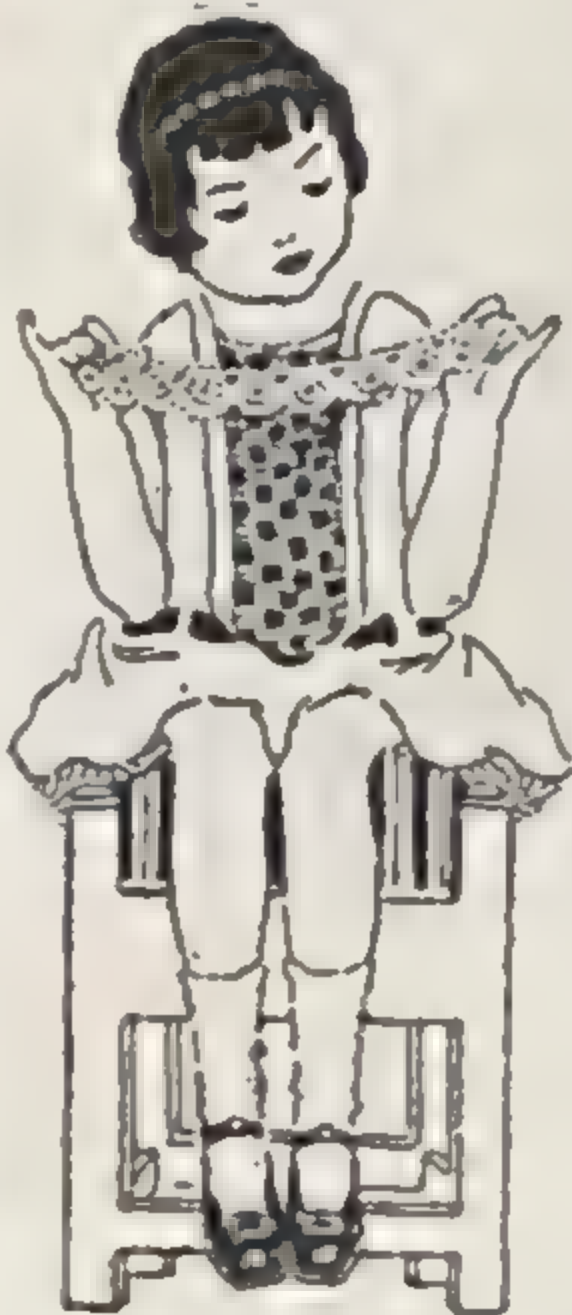
Many attractive  
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Seal and  
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Coat  
with  
Seal  
trimmed  
Skirt.

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This shop was formerly a stable. The cement floors and the old harness closets are preserved; the bells fit into old whip lashes; the lights are stable lanterns and the chandeliers red carriage wheels. Everything about this shop is unusual, come and see for yourself.

BLANCHE

20 East 39th Street

New York

## GOWNS

## THE YOUNGER GENERATION

(Continued from page 128)

with small, bone buttons. The cravat is of soft, dark blue silk, and it gives just the neck finish that is demanded by the masculine heart. Comfortable and economical little suits like the one described can be made by the half dozen out of either plain or striped blue, red, or white linen. The striped ones are pleasantly suggestive of Kate Greenaway days, and any mother who has a son young enough to be indulged in the picturesque without danger of making a Little Lord Fauntleroy of him will find it worth her while to permit such an occasional deviation from the conventional.

### A COAT-LIKE FROCK

The coat-like frock shown in the figure of the little girl sketched in the middle of the group on page 128 has the straight lines that fashion adopted after the downfall of the tight waist-line and the full, ruffled skirt which generations of children wore. The material of this frock is a blue serge so dark that it has almost the appearance of black. The serge is combined with a deep, brilliant red cloth trimming. This is one of the most popular color combinations of the season, a revival of the fashion of more than a quarter of a century ago when blue and red flag bunting was used for school frocks. In this case the red trimming is introduced in a band which forms a hem at the bottom of the frock. The fancy fastenings which run down the front of the frock on the bias are of red silk cord. The collar and cuffs of old-blue linen are edged with narrow plaitings of white batiste.

The playtime suit, shown in the figure at the lower right of page 128, is of dull, tan



A child's frock which takes advantage of the rather grudging permission to appear with fur trimmings

linen. The odd, square-cut trousers are fastened to a short, double-breasted waist, finished with a turnover collar and cuffs of cream, hemstitched muslin.

### FUR TRIMMINGS

To just what extent fur may be used tastefully on children's clothes is a mooted question. It is argued pro and con at the beginning of each season, and in the end each mother works the problem out for herself, according to her personal taste and the state of her purse. For motor-ing and for cold weather warm wraps are certainly needed, and the semi-precious furs are used a great deal for loose top coats or shoulder scarfs and muffs for children.

The sketch at the top of this page shows a deep brown, skunk trimming applied to a frock of unusually soft duvetyn, a material which is now a close rival of serge for children's clothes. The skirt is gathered to an oddly shaped waist which simulates a jacket, and the joining of the two is effected under a narrow band of fur. The lower part of the sleeve is of muslin.

The sketch in the middle of this page shows a gown for a girl of sixteen. It is made of mustard-yellow duvetyn with a high-waisted girdle of dark blue satin. The bodice has a high chemisette of white muslin and a collar uniquely banded with black satin ribbon.

The frock sketched at the bottom of the page is of white China silk with yoke, belt, and sleeves smocked in blue silk floss.

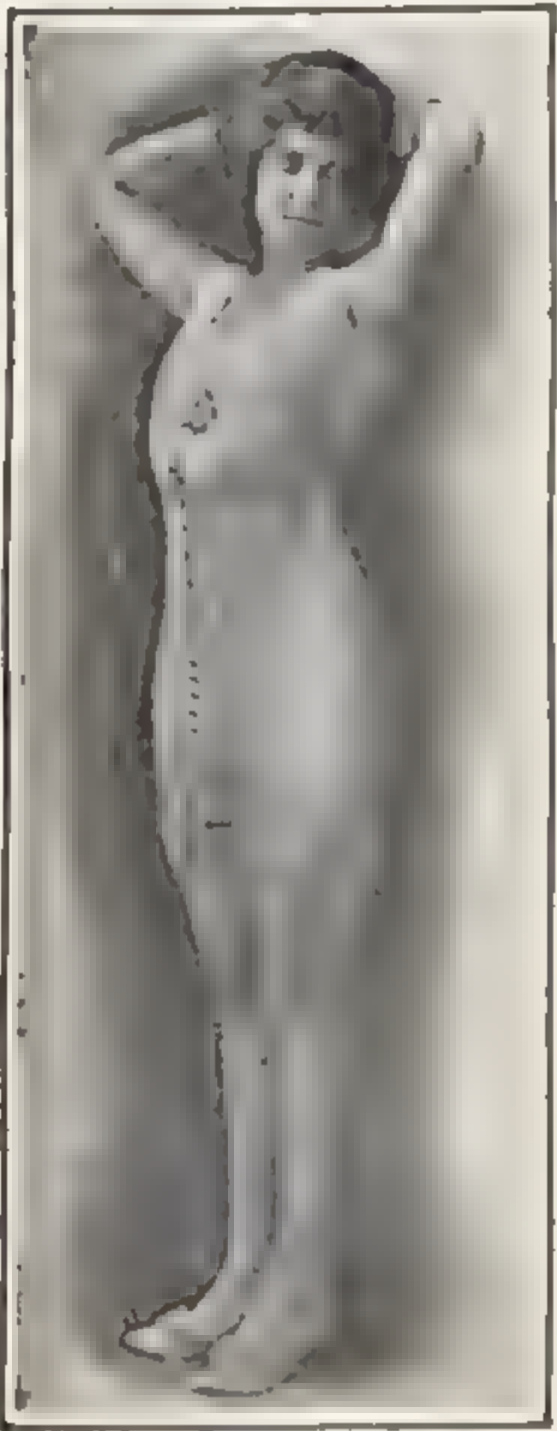
The tunic affected by the older generation is here reduced to its most youthful simplicity



An example of the occasionally acceptable silken substitute for the starched frock



## FASHIONS AND CORSETS



**F**ADSand fancies should have no place in corset construction. "Fashions" in the shape of women's bodies are grotesque, absurd and often injurious to health; neither do women look well if their bodies are thrown out of poise, the normal functions interfered with and their muscular activities restricted.

There is only one correct basis for corset construction—the perfect physiological type, and that is also the type that does not proclaim its presence

by ugly lines that show beneath the dress. It is a daring thing at this particular time when High Art freakishness governs the illustrations supposed to represent the fashionable forms of women, to present reproductions of corsets by actual photographs on living models, unchanged in outline, proportion and poise. But it is my faith that serious minded women, whose ideal of physical beauty is the outgrowth of good taste and scientific knowledge, will appreciate and understand the desirability of a truthful representation of this very important subject.

Every reader of Vogue is invited to send for "Corsets, An Analysis," pronounced by all critics the most interesting and unique writing upon corsets ever published. It is a forty-eight page book, containing over fifty illustrations from photographic and chart studies showing the physiological effects of right and wrong corseting, which prove beyond a doubt that scientific lines are also the most approved lines of dress. As the author of this book, I will gladly give the benefit of my experience in the solution of individual corset difficulties to those who wish consultation.

Also, samples, measurement blanks and photographic illustrations of the new models sent without obligation to those who desire to know what comfort and beauty may be found in corsets that are physiologically correct.

*Emma G. Goodwin*  
Designer of the Goodwin Corset

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Karat Gold. Heavy art  
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## VOGUE SUMMARIZES the MODE

(Continued from page 38)

shown second from the left in the group of prototypes on page 37.

### FLOUNCES ON COATS

The many-flounced skirt, sketched at the left on page 35, is strangely suggestive of the ruffled skirt of 1830, and it does not take a vivid imagination to see that by simply reversing the order of the flounces we would have the hoopskirt of our grandmothers' day. Parry has done this for Mlle. Mistinguett in a dress, sketched at the lower right of page 37, that she wears nightly in a *revue* at the Théâtre Léon Poirier.

Flounces on coat suits of *duvetyn* and *velours de laine* are less bouffant than formerly and sometimes are almost fitted, as shown in the sketch on page 36. Here the coat is banded with fur on the lower edge which gives the desired width at the hips. It is rather like a Doucet coat that appeared in Vogue a year ago, except that the Doucet coat was so short that the band of fur encircled the waist, giving an enormous waist-line.

Occasionally flounces are placed on the coat itself, as shown in the sketch at the upper left of page 36. The coat is semi-fitted and loosely belted, and the circular flounces give the correct line at the hips. This is a coat to be avoided by those who no longer have sylph-like figures, although it is wonderfully smart when worn by a slender person. No matter how many flounces are placed on coat or skirt, the *tout ensemble* must give the impression of extreme slenderness underneath.

### THE KIMONO COAT

The kimono coat of last year, which shortened into a bolero during the summer, is still worn. It is usually very much cut away in front, and in the back it either barely covers the waist-line or else lengthens into a deep, rounded line. Such a coat is much liked by those who can wear bouffant tunics and frills on skirts.

One-piece frocks frequently have the flounces pulled high in the back with a downward slope toward the front as shown in the sketches at the top of page 37. This line, suggestive of the bustle, is never seen in coat suits.

Just as the extremely narrow skirt necessitated the slit, so the extremely décolleté corsage is responsible for the high-collared coat. A tailored coat collar is a rarity in Paris; all coats are collared with fur in a very conspicuous way.

### CLASSIC GARB

A dress, sketched at the lower left of page 38, deserves mention because of its phenomenal success. It is so perfect in every way that it has almost become a classic, and indeed is built on the classic lines of an ancient Greek dress. It is not difficult to trace its modern origin to Madame Chéruit's famous pannier of two years ago, and it is rather remarkable that, after having been copied far and wide by all classes of society for more than a year, it is still to be found in the smart woman's wardrobe.

Such a frock is never of rich brocades, but is made in simple materials which are in keeping with the easy lines of the drapery. It is usually of white chiffon, liberty satin, velvet, or taffeta, and is always untrimmed, with a surplice of tulle over the bust, and a girdle of ropes of pearls, or of the material of the frock.

### THE SKIRTED BLOUSE

Many of the new blouses are worn outside the skirt. This fashion came about so quietly that we scarcely realized what was happening until some one whispered "basques." The forerunner was the peplum blouse, but that did not

arouse our suspicions. The natural outcome of the waistcoat craze which has possessed every daughter of Eve during the last two years, was the waistcoat-blouse. Last year Madame Chéruit began by putting waistcoat fronts on a blouse, while the back remained severely belted under the skirt. Occasionally she put a belt in the front and allowed the back to hang loose over the skirt, which gave a very odd appearance to the costume. Callot helped things along by launching dozens of lace *saute-en-barques*, and Paquin appeared with lace blouses that were worn over the skirts. Then Chéruit designed the complete waistcoat-blouse which has become very popular. As a belted blouse the plain shirt of white chiffon taffeta or net has no rival.

### TRANSITIONS IN SLEEVES

Sleeves have undergone certain changes. The majority of the gowns for the season will have long sleeves. This rule is almost infallible in the case of the separate blouse. The elbow sleeve has practically disappeared and the three-quarter sleeves are worn only by the few who carry muffs.

The long sleeve is tight and is set in a dropped armhole—not the baggy armhole of the kimono waist, but an armhole that is made shapely by the introduction of a long shoulder seam which tends to give a sloping line to the shoulder, as shown in the waist sketched on page 35. Believing that people had tired of the baggy appearance of the kimono armhole, Worth last year made the first step toward a change by shirring the kimono armhole into a tight sleeve. This was found to be rather trying to the average figure, so this year it was replaced by the shoulder seam as shown.

Now that the sloping shoulder is the mode, the raglan sleeve will be much worn, particularly in coat suits and in one-piece dresses of rather heavy material such as serge, velvet, and heavy silk.

The most popular sleeve for thin materials such as chiffon, tulle, net, and lace, is the bishop sleeve tightly shirred into a dropped armhole and finished at the wrist with a wide ruffle (rarely plaited) of the same material which almost covers the hand, as in the sketch at the top of page 38. In the smart, chiffon waist which is worn with tailored suits the bishop sleeve is shirred into a hemstitched cuff of chiffon.

### THE SLEEVE "À LA RELIGIEUSE"

The muff sleeve, or the sleeve "*à la religieuse*," sketched in the figure at the top of page 38, is an exact copy of the sleeve worn in the seventeenth century by Florentine abbesses and by most religious orders in all history. It will be much used for mantles. Both Worth and Poiret featured it at their summer openings. Though of such generous dimensions that it would envelop a crinoline sleeve without crushing it, the same inconsistency which marks all eccentricities of the mode decrees that the arm underneath shall be sleeveless.

For the débutante with beautifully rounded arms there is an infinite variety of tiny, shoulder sleeves both for afternoon and evening gowns. These are mere shoulder caps or tiny puffs, as shown in the middle sketch at the bottom of page 38, and will remain the exclusive property of the young girl, just as the sleeveless gown will remain the exclusive property of the older woman.

### VOLUMINOUS WRAPS

Some of the evening wraps are almost as voluminous as the Italian military cape, are always collared with fur, and

(Continued on page 136)





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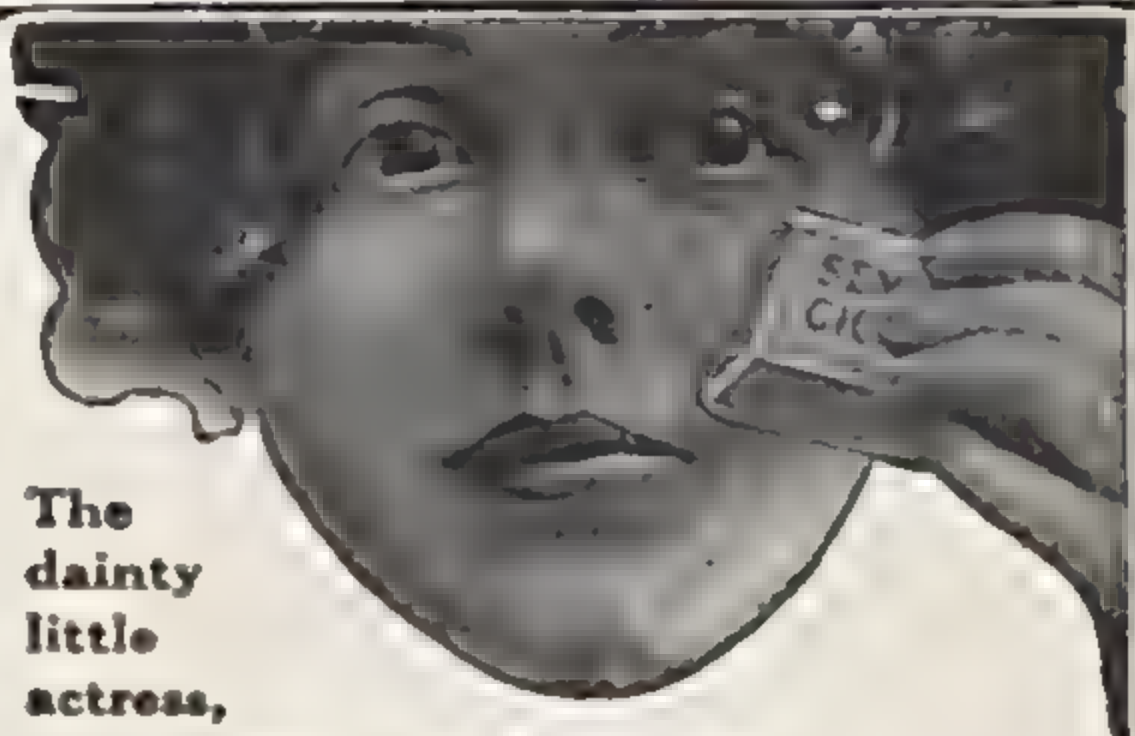
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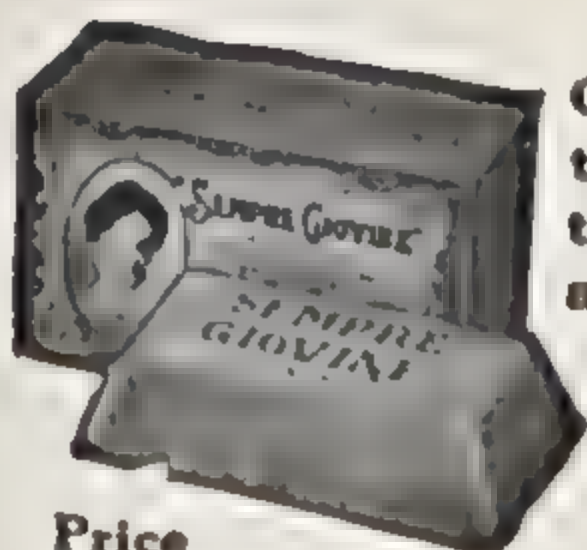
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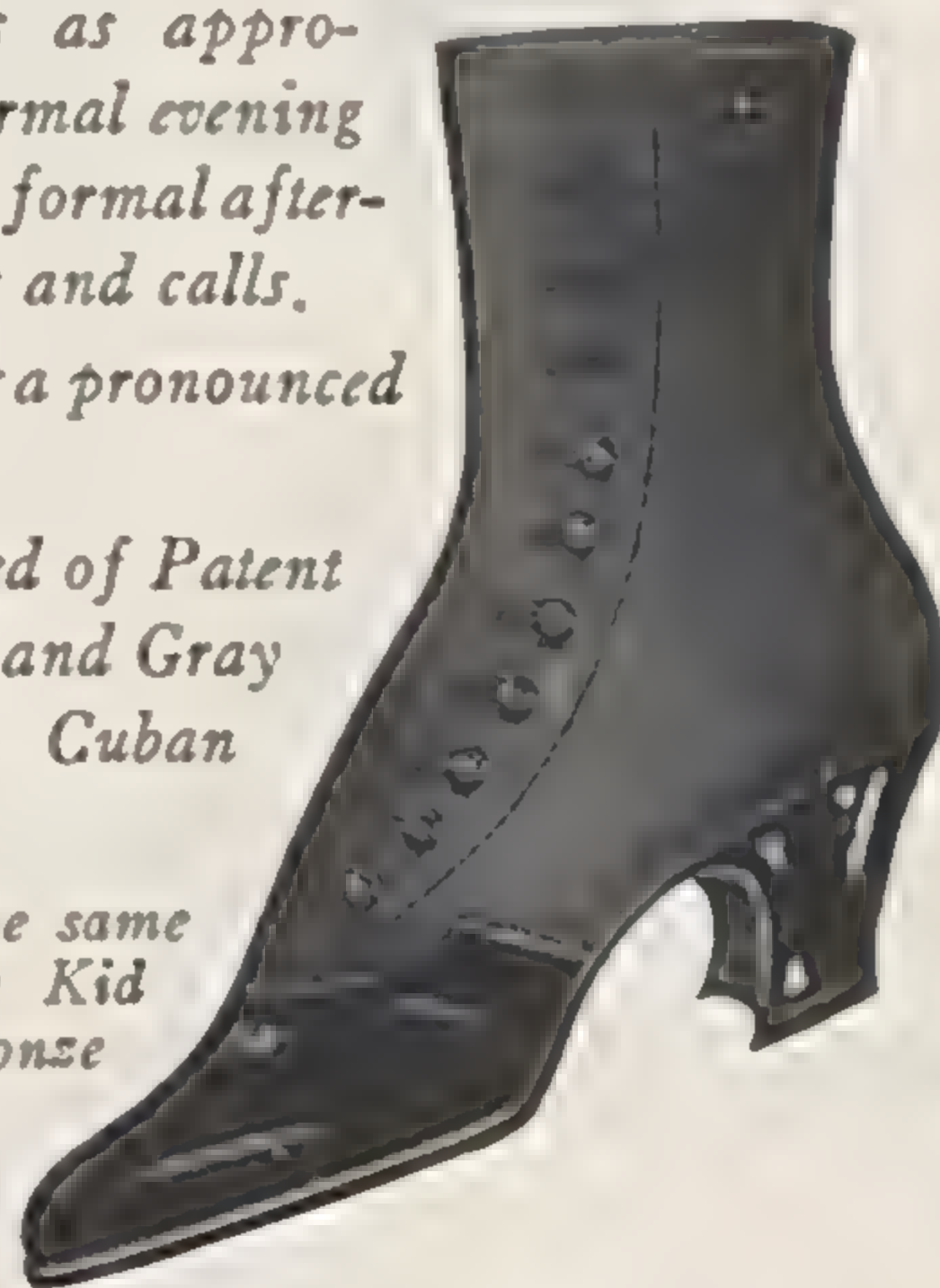
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## S O C I E T Y

### Died

#### NEW YORK

**Brokaw.**—On September 29th, at his summer home, Elberon, N. J., Isaac Vail Brokaw.

**Gillespie.**—On September 27th, at his summer home at Saratoga Springs, Major-General George Lewis Gillespie, U. S. A.

**McCutcheon.**—On September 30th, at Greenwich, Conn., Norman L. McCutcheon, husband of Elizabeth Holmes McCutcheon.

**Shepard.**—On September 29th, at Fanwood, N. J., Augustus Dennis Shepard.

#### BUFFALO

**Bull.**—On September 29th, Frances Adsit Bull, wife of Henry Bull.

### Engaged

#### NEW YORK

**Buchanan-Sherwood.**—Miss Grace D. Buchanan, daughter of the Rev. W. D. Buchanan, to Mr. Arthur H. Sherwood, son of the Rev. H. W. Sherwood.

**Gilbert-Dugmore.**—Mrs. H. Bramhall Gilbert, daughter of the late William V. Brokaw, to Captain Cyril Patrick William Francis Radclyffe Dugmore, late of the British Army Service Corps, son of Captain Francis S. Dugmore and the Hon. Evelyn Dugmore, and grandson of the late Lord Brougham and Vaux.

**Janvrin-Adams.**—Miss Marguerite Janvrin, daughter of Mrs. Joseph Edward Janvrin, to Dr. Phineas Hillhouse Adams, son of the late Walter Wood Adams and Mrs. Adams.

**Morgan-Derby.**—Miss Ethelindee A. Morgan, daughter of the late William Rogers Morgan, to Mr. James Lloyd Derby.

**Seelye-Stempel.**—Miss Cynthia Eggleston Seelye, daughter of Mr. and Mrs. Elwyn Seelye, to Mr. Ernest Roy Stempel.

**Thompson-Pertacucci.**—Miss Florence Thompson, daughter of Mr. and Mrs. Launt Thompson of New York and Florence, Italy, to Senor Luigi Pertacucci.

**Webb-André.**—Miss Laura Virginia Webb, daughter of Mr. and Mrs. F. Egerton Webb, to Mr. Jorge André.

#### ATLANTA

**Knowles-Draper.**—Miss Constance Knowles, daughter of Mrs. Clarence Knowles, to Mr. Jesse Howlett Draper.

#### BALTIMORE

**Blandin-Stuart.**—Miss Marie Dorothea Blandin, daughter of Mrs. John J. Blandin and the late Lieutenant Blandin, U. S. N., to Lieutenant Henry Stuart, U. S. N., son of Judge and Mrs. H. A. Stuart, of Roanoke, Va.

#### BOSTON

**Greenough-Faxon.**—Miss Laura Greenough, daughter of Mr. and Mrs. James J. Greenough, of Cambridge, Mass., to Mr. Huntington P. Faxon, of Brookline, Mass.

#### DETROIT

**Springer-Nourse.**—Miss Bessie Wreford Springer, daughter of Mr. and Mrs. Oscar Mortimer Springer, to Mr. William Kilbourne Nourse, of New York.

#### LOUISVILLE, KY.

**Brown-Stone.**—Mrs. Carrie Ferguson Brown, daughter of Mrs. John M. Ferguson, to Mr. James Clifton Stone.

#### MINNEAPOLIS

**Wright-Allen.**—Miss Muriel Keating Wright, daughter of Dr. and Mrs. C. D'Arcy Wright, to Mr. John H. Allen, son of Mrs. John H. Allen.

#### NEW ORLEANS

**Richardson-Eshelman.**—Miss Julia Hayden Richardson, daughter of Mrs. William Priestley Richardson, to Mr. Isaac Stauffer Eshelman.

#### PHILADELPHIA

**Bodine-How.**—Miss Louise Bodine, daughter of Mr. and Mrs. Samuel Bodine, to Dr. Harold W. How, of New York.

**Brownback-Eshelman.**—Miss Valeria R. Brownback, daughter of Mr. and Mrs. John H. Brownback, of Bryn Mawr, Pa., to Mr. Howard J. Eshelman, of Lancaster, Pa.

**Decatur-Wright.**—Miss Anna Decatur, daughter of Mr. and Mrs. Stephen Decatur, of Kittery Point, Me., to Mr. M. Fisher Wright, son of Mr. Sidney Wright, of Germantown.

**Pearce-Sinkler.**—Miss Mildred Scott Pearce, daughter of Mr. and Mrs. John W. Pearce, to Dr. Franklin Walker Sinkler.

**Pugh-Dennison.**—Miss C. Elizabeth Pugh, daughter of Mr. and Mrs. Charles E. Pugh, to Mr. Ethan Allan Dennison, of New York.

#### PROVIDENCE

**Binney-Newberry.**—Miss Elizabeth Goddard Binney, daughter of Mr. and Mrs. William Binney, Jr., to Mr. Barnes Newberry, son of Mr. and Mrs. Truman H. Newberry, of Detroit, Mich.

### Weddings

#### NEW YORK

**Arnold-Ingersoll.**—On October 30th, Dr. Harold Sears Arnold, of New Haven, and Miss Justine Ingersoll, daughter of Mrs. Robert T. Varnum by a former marriage.

**Barker-Moffett.**—On October 18th, at the home of the bride's mother, Mr. Harold Oakley Barker, son of Mrs. Oakley Barker, and Miss Helen Seely Moffett, daughter of Mrs. James A. Moffett.

**Bartlett-Lee.**—On September 27th, in St. Thomas's Church, New Windsor-on-Hudson, Mr. Walter A. Bartlett and Miss Katherine Lee, daughter of Mr. and Mrs. Henry C. Lee, of Rock Acre, Cornwall, N. Y.

**Brewster-Ashmore.**—On October 4th, in the Pequet Chapel, New London, Conn., Mr. Franklin Brewster, Jr., and Miss Marion Ellsworth Ashmore, daughter of Mrs. William Schall, Jr., by a former marriage.

**Collins-Schell.**—On October 7th, Mr. Philip Sheridan Collins and Miss Mary F. Schell, daughter of the late Frederic B. Schell.

**Cronin-Potter.**—On October 4th, in St. Raymond's Catholic Church, Rye, N. Y., Dr. Eugene J. Cronin and Miss Marie Blanche Potter, daughter of Mr. and Mrs. Edward Clarkson Potter, of Rye, N. Y.

**Davis-Campbell.**—On October 1st, at Pomfret, Conn., Captain C. T. Davis, 107th Pioneers, Indian Army, and Mrs. Eleanor Goodrich Campbell, daughter of Rear Admiral C. F. Goodrich.

**Glover-Fowler.**—On November 1st, Mr. Dawson Coleman Glover and Miss Elizabeth B. G. Fowler, daughter of Surrogate Robert Ludlow Fowler and Mrs. Fowler.

**Godfrey-Townsend.**—On October 16th, at St. Peter's Church, Albany, N. Y., Mr. Frank Harriman Godfrey, son of Mr. and Mrs. L. M. Godfrey, of Brookline, Mass., and Miss Anna Jerome Townsend, daughter of Mrs. Rufus King Townsend.

**Gwynne-Van Schaick.**—On October 4th, at the Church of the Transfiguration, Mr. Arthur Gwynne, son of the Rev. Dr. and Mrs. Walker Gwynne, and Miss Mildred Van Schaick, daughter of Mrs. John Van Schaick.

**Higgins-Judkins.**—On October 22nd, Mr. F. Harrison Higgins, son of former Governor Frank H. Higgins, and Miss Phoebe Judkins, daughter of Mr. and Mrs. Everett L. Judkins.

**Kerr-Burr.**—On October 22nd, at the country place of the bride's parents, at Lawrence, L. I., Mr. Albert B. Kerr, son of the late Senator James Kerr and Mrs. Kerr, and Miss Rosamond Burr, daughter of Mr. and Mrs. Winthrop Burr.

(Continued on page 136)





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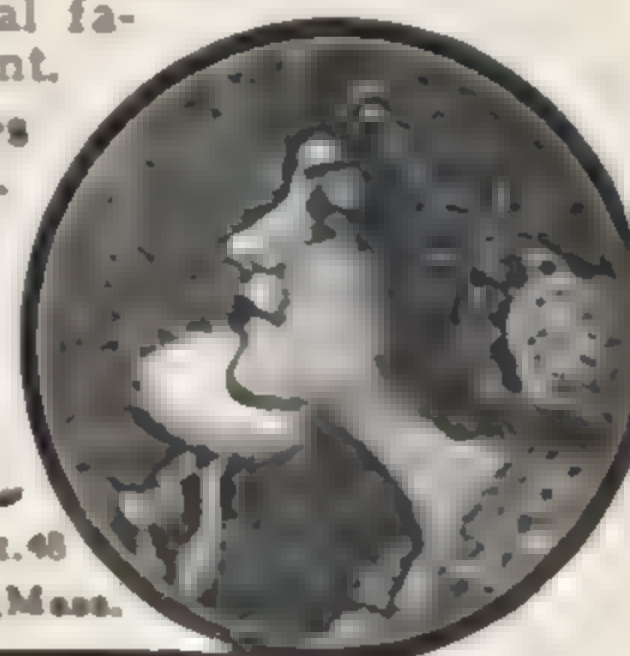
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## S O C I E T Y

(Continued from page 134)

**Keys-Walker.**—On October 14th, in Grace Memorial Church, Evansville, Ind., Mr. William Anderson Keys, Jr., son of Mr. and Mrs. William Anderson Keys, of New York, and Miss Mary Walker, daughter of Mr. and Mrs. James Tyler Walker.

**Kidder-Duryee.**—On October 2nd, at Garrison-on-Hudson, Mr. Henry Maynard Kidder and Miss Maria La Grange Duryee, daughter of the Rev. Joseph R. Duryee.

**Lippincott-Mills.**—On October 29th, Mr. Joseph Wharton Lippincott, son of Mr. and Mrs. J. Bertram Lippincott, of Philadelphia, and Miss Elizabeth Schuyler Mills, daughter of Mrs. M. Schuyler Mills, of Pelham Manor, N. Y.

**McAllister-Townsend.**—On October 18th, in the Cathedral of the Incarnation, Garden City, L. I., Mr. Gordon Rutherford McAllister, of Philadelphia, and Miss Audrey Fairlie Townsend, daughter of Mr. and Mrs. Edward Nicoll Townsend.

**Newson-Talcott.**—On October 25th, at the home of the bride's parents, Mr. Horace Dorsey Newson, son of Mr. and Mrs. Henry Dorsey Newson, of Llewellyn Park, N. J., and Miss Eloise Talcott, daughter of Mrs. Edward Wycoff Harris, by a former marriage.

**Smith-Waldron.**—On October 29th, at St. George's Church, Newburgh, N. Y., Dr. F. Montgomery Smith and Miss Evelyn Waldron, daughter of Dr. and Mrs. Henry A. Waldron.

**Spelman-Noyes.**—On October 30th, in Holy Trinity Church, Brooklyn, Mr. Herman Beale Spelman, son of Mr. and Mrs. William A. Spelman, and Miss Mary Noyes, daughter of Mr. and Mrs. Henry F. Noyes.

**Starr-Ayres.**—On October 22nd, Mr. George Emlen Starr, of Philadelphia, and Miss Emily Dearborn Ayres, daughter of the late Colonel Charles G. Ayres and Mrs. Ayres.

### BALTIMORE

**Frick-Dixon.**—On October 14th, at the home of the bride's mother, Mr. Childs Frick, son of Mr. and Mrs. Henry Clay Frick, and Miss Frances Dixon, daughter of Mrs. Isaac Dixon.

### BOSTON

**Burr-Thayer.**—On October 4th, in the Unitarian Church, Lancaster, Mass., Mr. Isaac Tucker Burr, Jr., son of Mr. and Mrs. I. Tucker Burr, and Miss Evelyn Thayer, daughter of Mr. and Mrs. John Eliot Thayer.

### CHICAGO

**Leigh-Hayden.**—On October 8th, Mr. Carl Garden Leigh, son of Mr. and Mrs. Charles Leigh, and Miss Frances Elizabeth Hayden, daughter of Mr. and Mrs. Harvey Smith Hayden.

**Phelps-Bowen.**—On October 4th, at the home of the bride's mother, Mr. Mason Phelps, son of Mrs. Elliot H. Phelps, and Miss Louise Bowen, daughter of Mrs. Joseph T. Bowen.

### DETROIT

**Henry-Irvine.**—On October 18th, at the country place of the bride's grandmother, Mrs. Theodore P. Hall, of Grosse Pointe Farms, Mr. Burns Henry, son of Mr. Albert M. Henry, and Miss Josephine Navarre Irvine, daughter of Mrs. Robert J. C. Irvine and the late Lieutenant-Colonel Irvine.

### MINNEAPOLIS

**Cartwright-Dunwoody.**—On October 11th, at the home of the bride's mother, Mr. Charles Everett Cartwright, of Toledo, O., and Miss Mary Dunwoody, daughter of Mrs. John Dunwoody.

**Hunt-Washburn.**—On October 15th, Mr. Harold Olney Hunt and Miss Margaret Washburn, daughter of Mr. and Mrs. John Washburn.

**Shaw-Wetherby.**—On October 18th, Mr. Wilbur Duane Shaw and Miss Marion Arnold Wetherby, daughter of Mr. J. K. Wetherby.

### WILMINGTON, DEL.

**Miller-Tallman.**—On October 4th, in Trinity Episcopal Church, Mr. Thomas Woodnut Miller, son of Governor and Mrs. Charles R. Miller, and Miss Katherine Marie Tallman, daughter of Mr. and Mrs. Frank Gifford Tallman.

## Weddings to Come

### NEW YORK

**Browning-Green.**—On November 12th, in St. Barnabas's Church, Tarrytown, N. Y., Miss Adelaide Browning, daughter of Mr. and Mrs. Henry K. Browning, to Mr. Stuart Green.

**Fleitmann-Evans.**—On November 14th, Miss Paula Fleitmann, daughter of Mrs. Ewald Fleitmann, to Mr. Berne H. Evans, son of Dr. and Mrs. Cadwalader Evans, of Pittsburgh.

**Landon-Sawyer.**—On November 6th, in St. Bartholomew's Church, Miss Edith Landon, daughter of Mr. and Mrs. Henry Hutton Landon, to Mr. Eugene Mitchell Sawyer, of Tyrone, N. M.

**Logan-Dilworth.**—On November 25th, in St. Thomas's Church, Miss Edith Logan, daughter of Mrs. John A. Logan, to Mr. Dewees W. Dilworth, son of Mr. and Mrs. Joseph R. Dilworth.

**Loomis-Alexandre.**—On November 29th, Miss Anne Loomis, daughter of Mrs. John W. Dyar, of Grosse Pointe Farms, Detroit, Mich., to Mr. J. Harry Alexandre, son of the late J. Henry Alexandre.

**Shaw-Presbrey.**—On November 12th, in St. Bartholomew's Church, Miss Marion Shaw, daughter of Mr. and Mrs. John Martin Shaw, to Mr. Charles Spaulding Presbrey, son of Mr. and Mrs. Frank Presbrey.

**Steele-Milburn.**—On November 1st, at the Episcopal Church at Westbury, L. I., Miss Nancy Steele, daughter of Mr. and Mrs. Charles Steele, to Mr. Devereux Milburn, son of Mr. and Mrs. John G. Milburn.

**Taylor-Russell.**—On November 6th, at the West End Collegiate Church, Miss Elizabeth Willis Taylor, daughter of Mr. and Mrs. John Wilson Taylor, to Mr. John Francis Russell, Jr., son of Dr. and Mrs. John F. Russell.

### WASHINGTON

**Wilson-Sayre.**—On November 25th, at the White House, Miss Jessie Woodrow Wilson, daughter of President and Mrs. Woodrow Wilson, to Mr. Francis Bowes Sayre.

## VOGUE SUMMARIZES the MODE

(Continued from page 132)

are frequently cut with the Japanese neck. The materials are similar to those of last year.

Black velvet is the material *par excellence* for afternoon dress. Colored velvets are worn, but absolutely lack the *cachet* of black velvet. Black charmeuse is also used, but pales into insignificance beside velvet. Parisiennes are devoted to black, and since the first of September practically all Paris has been robed in black velvet. Duvetyn and *velours de laine* are wonderfully lustrous and rich when woven in colors, but when they appear in black they have a decidedly shabby look; consequently these materials are rarely seen in black.

### THE MODE OF BLACK VELVET

Black velvet is very becoming, to most people, and there is no other ma-

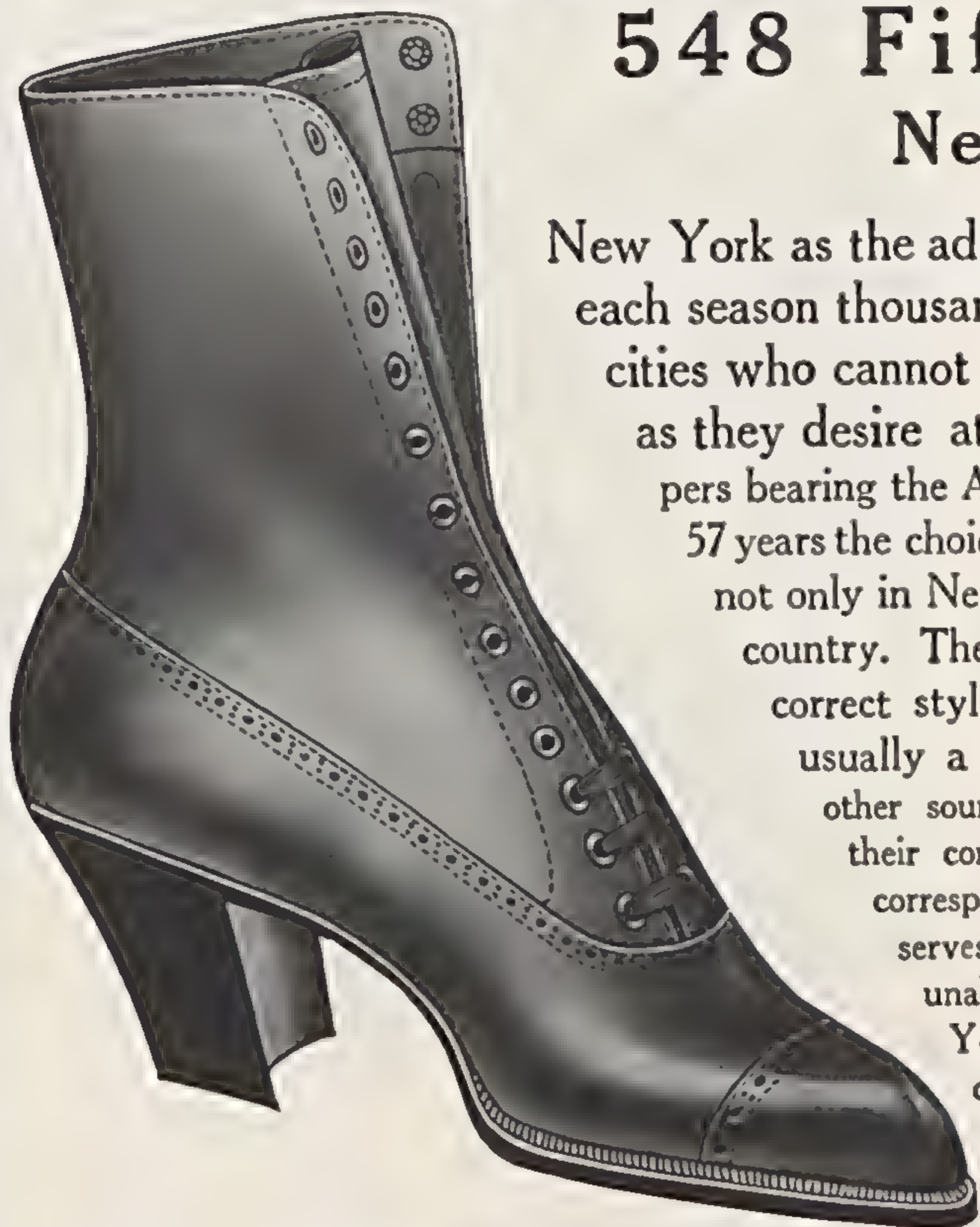
terial that lends itself so admirably to combination with all kinds of fur trimming, from chinchilla down to plain, American opossum. This velvet is always fur-trimmed, and coat suits rarely show any touch of color; the fur with which they are trimmed gives sufficient color to the costume.

Too much has been written about red fox, which has really been very little worn by smart Parisiennes. It sprang into favor just at the end of the spring season, and during the summer every small shopkeeper of Paris, anticipating that red fox would have a great vogue during the autumn season, bought a generous supply of these skins, with the result that by mid-August every show-window of Paris was lined with red fox. This, of course, sounded the death-knell of this really handsome fur. E. G.



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## M U S I C

CONSIDERING the quality of the performances given at the Century Opera House and the large audiences which they are attracting, one can safely predict that opera has found another permanent home in New York City. Not that every detail is perfect yet. The chorus has a tendency to become, every little while, an inchoate and forlorn mob, and members of the ballet evince more individuality than feeling for ensemble work. Neither does the orchestra show itself easily amenable to discipline. All of those defects, however, can be remedied. They are due mostly to a hasty start with insufficient rehearsals; within a few months, surely by the beginning of next season, constant practise will begin to tell and performances will be smooth and well-rounded.

Discretion must be used in drawing comparisons between Century quality and Metropolitan quality. The Metropolitan aims at absolute perfection regardless of the outlay involved. The Century endeavors to give artistic satisfaction with limited resources. In one respect it has done even more than that: it has brought forth a group of singers of unexpected excellence. It seemed strange that artists with such vocal gifts should have remained until now in comparative obscurity.

Another pleasant surprise for an American audience was the very large proportion of American singers among the principals: four sopranos, three contraltos, one tenor, and four baritones make up the native contingent. The women singers are especially good. Lois Ewell is a finished artist with a powerful and expressive soprano voice; Kathleen Howard is gifted with a contralto voice of great range and flexibility, and is a clever actress besides; Elizabeth Amsden is another pleasant soprano. Mary Jordan, a very prepossessing young woman, needs only a little stage experience to rise to the very first rank among contraltos. The other three

American woman principals have not yet appeared in important rôles, but they give distinctly the impression of being far above the average.

Some of these singers have shown themselves possessed of a quality very necessary in opera singing: endurance. Kathleen Howard and Mary Jordan appeared eight consecutive times in *Gioconda* within seven days, and their voices lost none of their purity and robustness in the course of that ordeal. This can not be said of the men, who showed fatigue at the end of the week.

One detail which is not absolutely devoid of importance in a house of moderate dimensions is the youthful appearance of all the principals. Lovers of stage realism are not saddened at the Century by beholding the physical blight which has been inflicted by age upon some of our famous tenors and *coloratura* sopranos.

This sudden rise, if not into fame, at least into pleasant notoriety, of so many American singers is an unforgettable service rendered by the Century Opera to American art. Only an opera house of second rank could accomplish that result. The comprehensive schemes for the conservation of natural resources, now recognized as one of our first duties as a nation, could not exclude the conservation of artistic material. Of this class of material America has been very wasteful. What inducement did she hold out to young men and women with fairly good operatic voices?

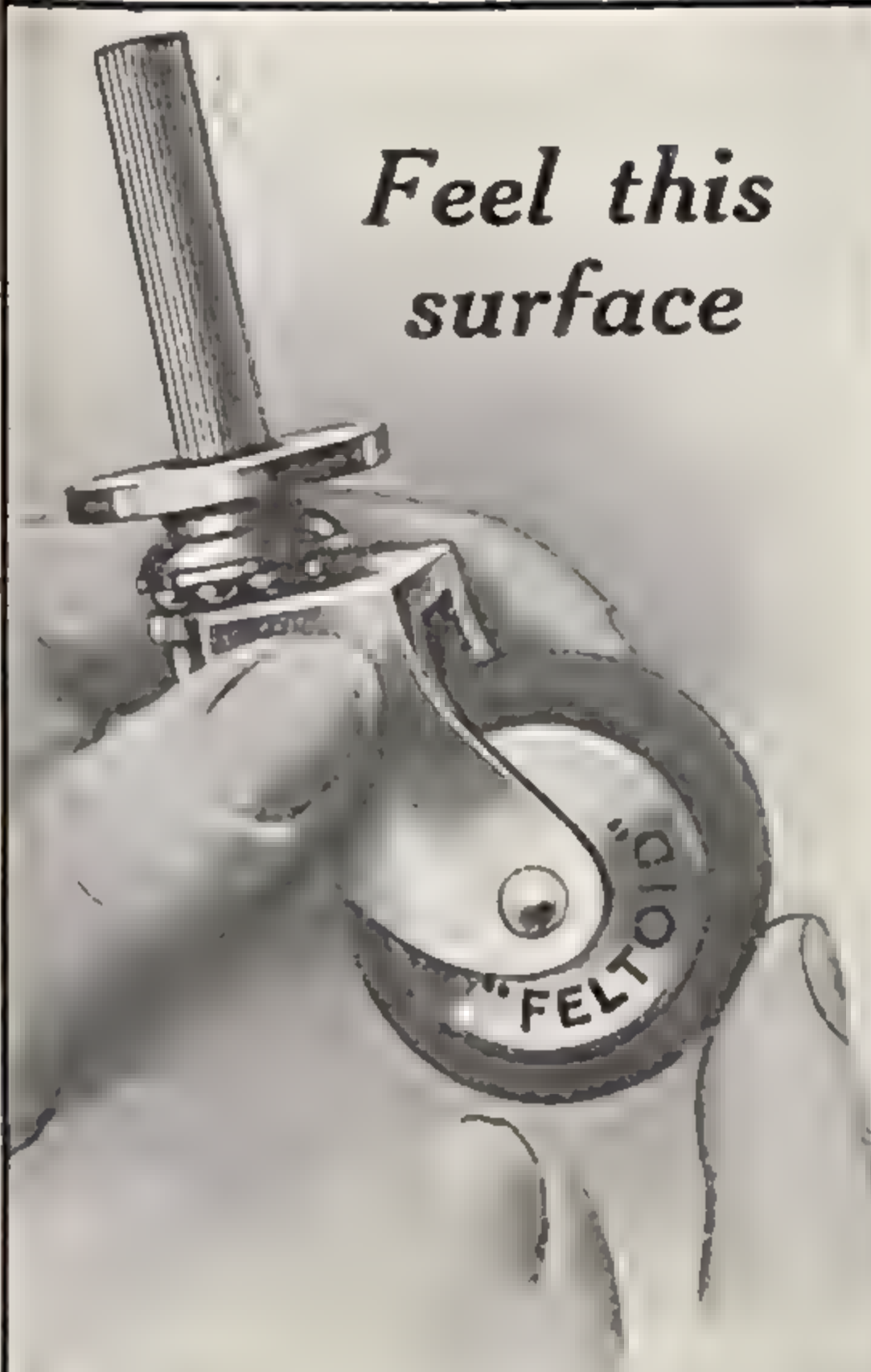
There are, of course, many small road companies which, on account of the audiences they draw and the low admission fee they charge, can not pay desirable salaries. They require, on the other hand, a considerable expenditure of energy, physical rather than artistic. The demands they make upon singers rather wear out than develop their voices.

As widely removed from those small companies as art is from journeyman toil there stand the Metropolitan Company and the allied companies of the

(Continued on page 140)



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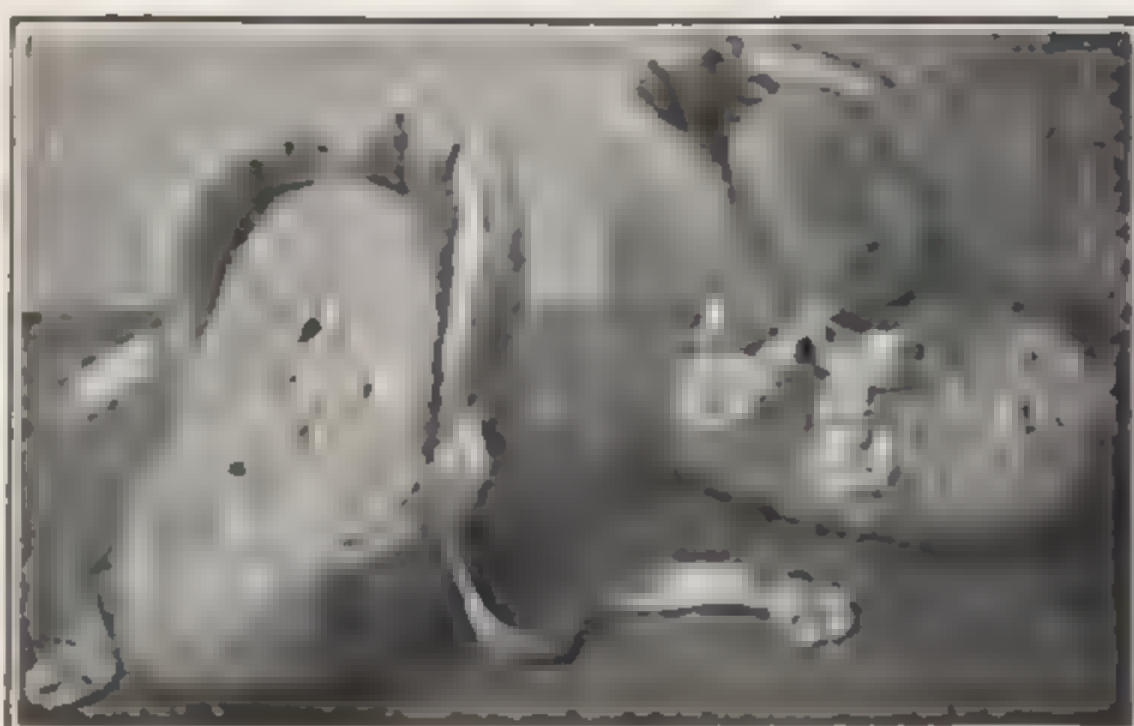
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(Continued from page 138)

first rank, whose standard is practically as lofty. While an American may succeed in obtaining small parts in the Metropolitan Company, his chances are slim of displacing the well-trained foreign stars who are holding the principal rôles. Magnificence of voice can not compensate for lack of actual experience, and experience in small parts counts for little when it comes to assuming leading rôles.

The result is that while American audiences generally listen to foreign singers, European audiences are applauding scores of Americans who find themselves in some intermediate stage between relative obscurity and stardom. Kathleen Howard, for instance, was an exile for many years, winning laurels in Frankfurt, Darmstadt, and London. Mr. Aborn reached Lois Ewell just in time to prevent her from signing another contract with a German opera company. Hugh Schlusser had been for two seasons singing at the opera of Troppau, Austria. Walter Wheatley, a dramatic tenor, had been compelled, in order to earn a living in his native country, to accept positions with light opera companies, although he was considered as an artist of the first rank when he appeared at Covent Garden.

Glance over the announcements of the various European opera houses and you will see for yourself how much excellent material is being utilized on the continent which could be used to advantage in this country.

Francis MacLennan, of Bay City, Michigan, has scored at the Berlin Royal Opera, where Lucy Gates and Florence Rose, sopranos, respectively of Salt Lake City and Cleveland, have also sung. In the Berlin Komische Oper, Helen Allyn, of Chicago; Jeannette Allen, of New York, and a Boston girl, Helen Wetmore, all sopranos, have been heard. The same house has also had as principals a Pittsburg contralto, Alice Sovereign, Byford Ryan, a tenor of Indianapolis, and Paul Vernon, a New York baritone.

The Vienna Royal Opera has been quick to take advantage of available American material, as may be observed in the successes won there by Mme. Charles Cahier, who was Sarah Layton Walker, of Indianapolis; Lucille Marcel, of New York, who created the rôle of Elektra by special request of Richard Strauss, at the Vienna production; and Vernon Stiles, a Kansas City tenor.

Leon Rains, of New York, is now a member of the Dresden Opera with the title of Royal Chamber Singer; Edyth Walker, of New York, formerly a member of the Metropolitan Company, and

at that time one of the greatest of American contraltos, has since achieved great artistic success in Germany as a soprano, and was one of the leading singers of the Bayreuth festivals. She has won high praise in the rôle of Isolde, and is a frequent "guest" at important German operatic centers.

At the Kiel Opera, Ada Saverni, of Appleton, Wisconsin, is one of the first contraltos, and there, too, we find Isabella Trasker, soprano, whose home is in Baltimore. Marcella Craft, a native of Indianapolis, has been heard in Kiel and Munich.

At Dessau, Marcia Van Dresser has proven an artist of splendid abilities in lyric soprano rôles. A San Francisco soprano, Maud Fay, is one of the important singers at the Munich Court Theatre; while another soprano, Marguerite Lemon, is a favorite at Mayence. At the Cologne Opera are two Americans, Bella Applegate, mezzo-soprano, whose home is in Louisville, Kentucky, and a baritone, Robert Kent Parder.

The Prague Royal Opera counts among its principals a tenor from Albany, William Picaver; Gertrude Rennyson, who sang soprano rôles in oratorio, and Loretta Tannert, of New York City, *coloratura* soprano.

In other European countries Americans are winning enviable reputations. Before joining Oscar Hammerstein's London Opera Company, Harry Weldon was first basso at Liège, while Giulia Strakosch, soprano, went to Nantes. Alys Lorraine is singing soprano rôles at the Hague, and in other cities Emma Hoffman, a dramatic soprano from Chicago, Norma Romana, a soprano, Mignon Nevada, a *coloratura*, and Sydney Segal are successful.

Think also of all the talented singers whom lack of means or of a business sense has deprived of such opportunities as Europe may offer to an ambitious artist. How many give up the struggle for stardom and become teachers, church or oratorio soloists—positions in which they lack the opportunity to develop such qualities as fire, temperament, histrionism.

Two of the finest singers among the Century principals spent their life away from the operatic stage where they are now succeeding brilliantly. These are Morton Adkins, a former oratorio singer and teacher in enunciation at the Syracuse University, and Mary Jordan, also an oratorio singer and church soloist in San Francisco, Chicago, and finally in New York. It was high time these various exiles were recalled either to their native land or to the land of art for which they were yearning.



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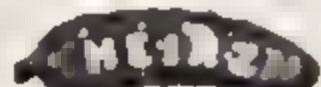
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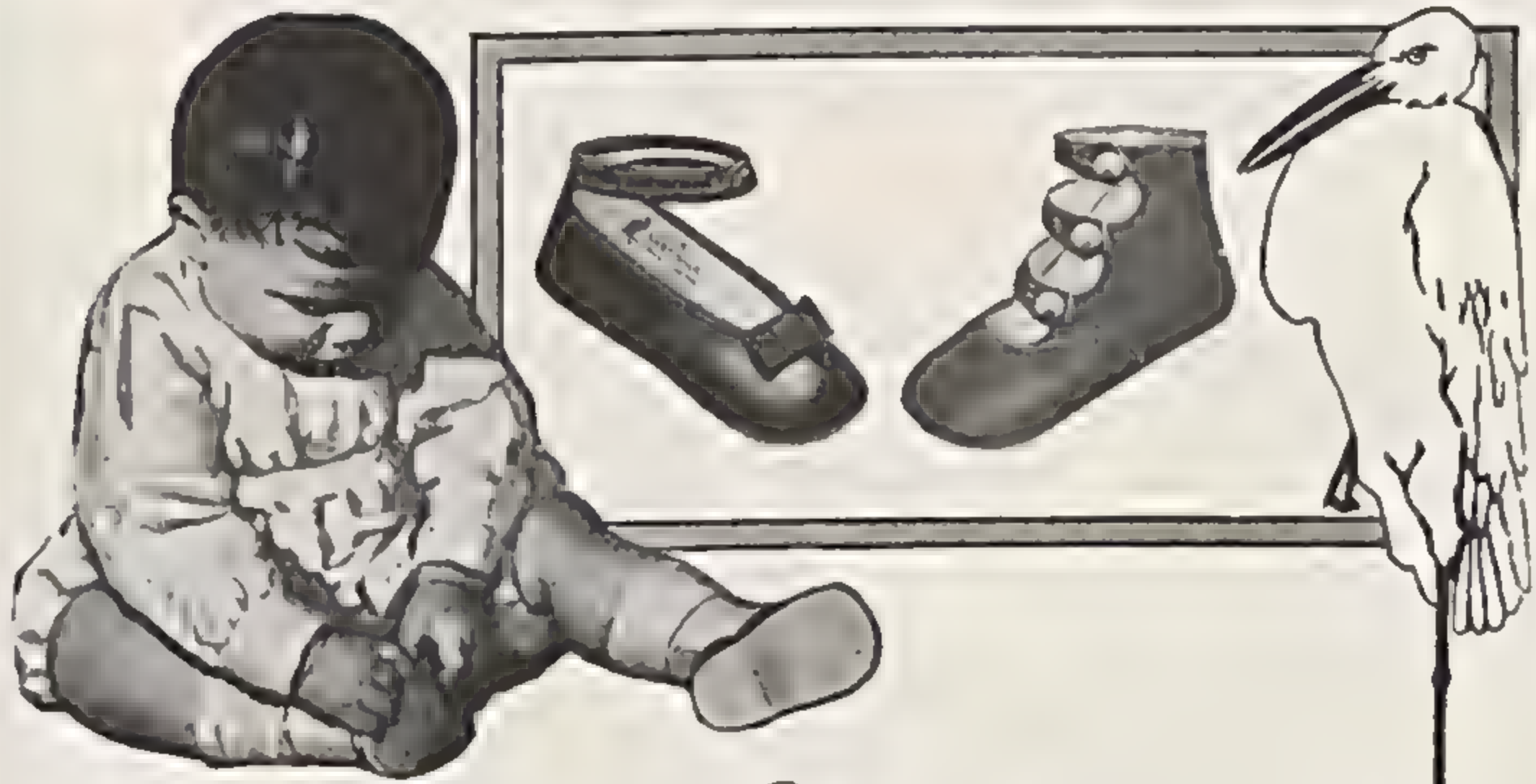


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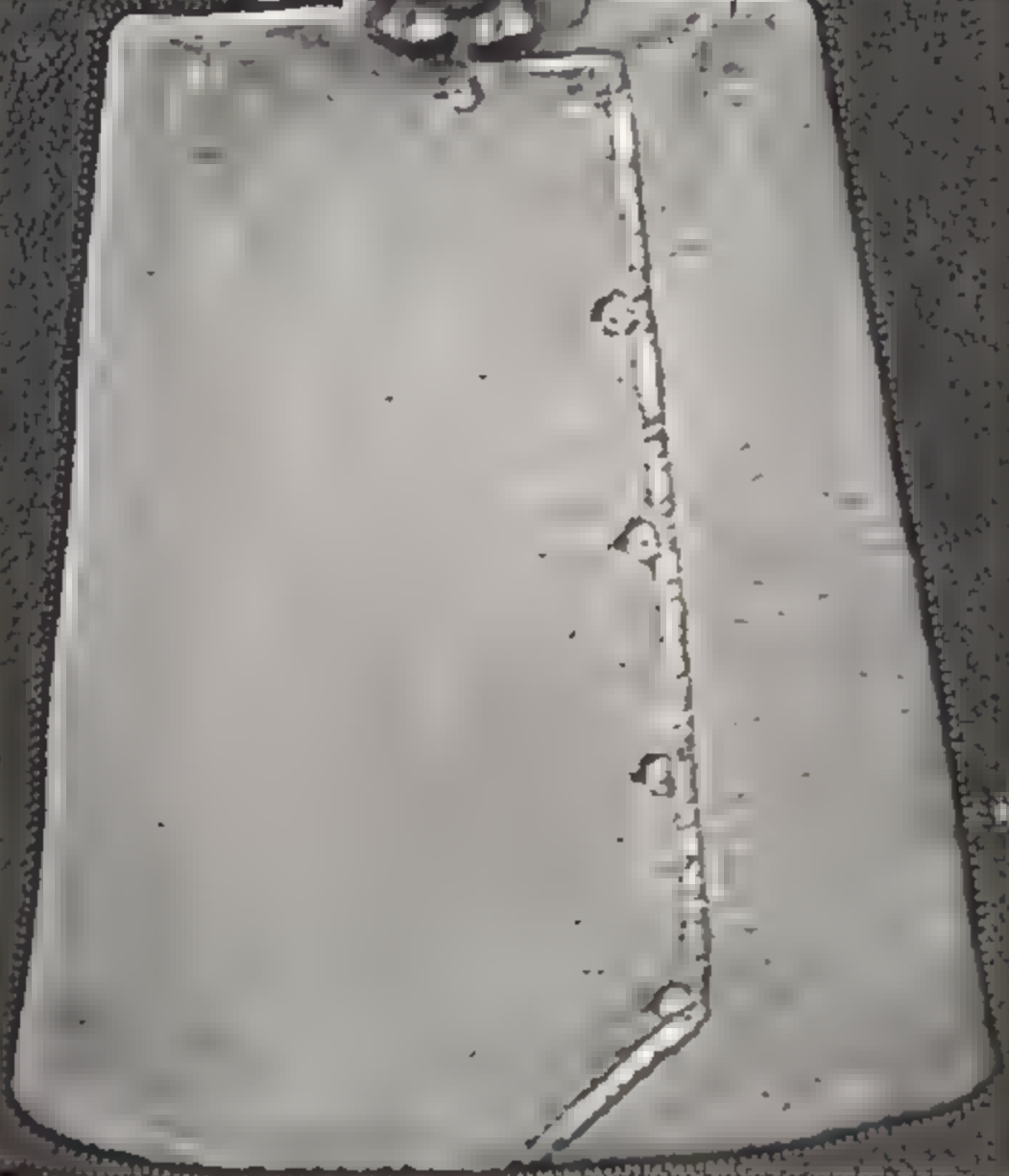


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You will need three evening gowns, at least, two evening wraps, three afternoon gowns, two suits, a set of furs, four hats, six blouses, two pairs of boots, slippers to match your gowns, and a rain coat.

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(Continued from page 43)

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## SEEN on the STAGE

(Continued from page 74)

story of his recent adventure, when his hostess enters and he recognizes her. He continues the narrative in such a way as to submit her to a series of sharp stabs. Once again, his behavior is neither gentlemanly nor professional, and we feel that the author is bearing false witness against life. The conjunction of the doctor's story with his own discovery of the jewels makes the husband suspicious. Dinner is announced, but instead of seeing the evening through, as any gentleman would in deference to his guests, the husband begins hunting for the letter. But the heroine has already abstracted it from the drawer during the general excitement. The husband calms down, and the wife returns to her bondage undiscovered.

All of this looks, at the first glance, like an ordinary play of plot, with a little less than the usual modicum of humanity to cover up its mechanism. It is only at the end that we perceive the subtle purpose of the author. For two scenes he has made us sympathize with the heroine, but in the third scene he shows her up, and makes us suddenly see that she is even more despicable than her brute of a husband. We respected her when she ran away, but we are constrained to shed all respect for her because she could not stay away. Her lover being dead, she merely sells herself a second time to her husband, who has now become once more the highest bidder. To arouse our sympathies and then to trample on them—that is the sinister purpose of the author in this bitter little play. Can it be, indeed, that the creator of "Alice Sit-by-the-Fire" has lost belief in women? ... In that case, Tinker Bell is dead indeed.

"The Will," though less grim, is equally discomfiting. The theme of this piece is the power of the greed for gold to undermine the moral sentiments. In the first scene, a young clerk and his sentimental, little wife come to a solicitor's office, and, while the wife weeps at every slightest hint of death, the clerk dictates a will, leaving all his small possessions to her, except for certain little bequests that she insists that he shall bestow upon his cousins. Twenty years later, when the pair are wealthy, they come to the same office to revise the will. The wife is now a hard and grasping woman, and insists on having the fortune tied up so that she will get it all. After another twenty years, the hero, who now is knighted and is hugely wealthy, comes to change the will once more. His ambitious wife is dead, his son has gone to the dogs, and his daughter has eloped with a chauffeur. He has no use for his money, and there is nobody to whom to leave it. Pitifully he cries out to the lawyer, "If I bring it to you in bags, will you fling it out of the window for me?" The play ends on this note of the bitter uselessness of gathered wealth. It offers a harrowing commentary on the sort of success that is synonymous with failure.

These little plays are sufficiently skilful to do credit to a lesser dramatist, but they are scarcely worthy of the author of "What Every Woman Knows." They show no trace of that incomparable charm which we have always regarded as a connotation of the name of Barrie. When the playboy among playwrights shrivels like a fading rose and dabbles in the easy literature of disillusionment, we can only whisper once again those sacred words of Wendy's, "He does so need a mother."

### "THE TYRANNY OF TEARS"

IN the same bill with "The Will," at the Empire Theatre, the public is afforded a grateful opportunity to see once more "The Tyranny of Tears." This

four-act play by Mr. Haddon Chambers is one of the very finest of the many polite comedies which were produced between ten and twenty years ago by Sir Charles Wyndham at the Criterion Theatre in London, and it must be accepted still as a model of this type of writing.

It is unnecessary at this date to summarize anew the story of the amiable, easy-going author whose life was made unbearable by the petty tyrannies of a wife who was always ready to summon the unanswerable argument of tears; but it may not be superfluous to call attention to the extraordinary economy of means which is the leading merit of this comedy. The action passes in a single room in the short space of thirty-six hours, and only half a dozen characters are required to unfold the story. But these characters are very interesting people, and they reveal themselves easily in a dialogue that is continuously brilliant and worldly-wise. Admirable also is the author's success in keeping on the key of comedy; never for a moment does the fabric stiffen into drama or slacken into farce. Except for the convention of a happy ending in which it is impossible seriously to believe, the play is at all points subtly and delicately true. It represents a very fine and very difficult achievement, and the American critic is moved to wonder how long we shall have to wait before any of our native authors shall ascend to such a neat and clever composition of high comedy.

### "THE YOUNGER GENERATION"

IN the bill at the Lyceum Theatre, "Half an Hour" is preceded by a three-act comedy by Mr. Stanley Houghton, entitled "The Younger Generation." In content, this piece is far inferior to the same author's "Hindle Wakes," but in technique, it exhibits the same remarkable accomplishment of intensive artistry.

Mr. Houghton is one of the leaders of the new realistic school in England. His purpose is not so much to exhibit character in action as to reveal character in dialogue. He restricts his narrative to the most rigid economy of means. The present piece is set forth in a single room, and in several hours less than Aristotle's "single revolution of the sun." There is scarcely any plot, but, instead of a story, we are offered what may be called a psychologic structure that is, at the same time, exceedingly intricate and utterly precise. Nothing really happens in the play; we leave the characters almost as we found them; but, as the final curtain falls, we are aware that we have looked intimately into the lives of a dozen ordinary people and have enlarged to that extent the scope of our acquaintanceship. The piece is admirably real in characterization, and naturally humorous in dialogue. A thorough sense of life is conveyed by the simplest of imaginable means. Even a critic who might feel impelled—if the occasion offered—to contend against Mr. Houghton's ideal of the drama would be required to praise the perfectness with which the author has accomplished his evident designs.

But, in theme, the present play is disappointing. The author's thesis is merely the many-time-accepted maxim that crabbed age and youth can not live together. Nobody disputes this axiom, and it has been iterated so often in other recent plays that Mr. Houghton's utterance seems tardy and superfluous.

In the production of this play, Mr. Houghton has followed the lead of Mr. Jerome K. Jerome in imagining a practicable fireplace in the midst of the invisible fourth wall, and it is interesting to record that this convention seems so

(Continued on page 146)





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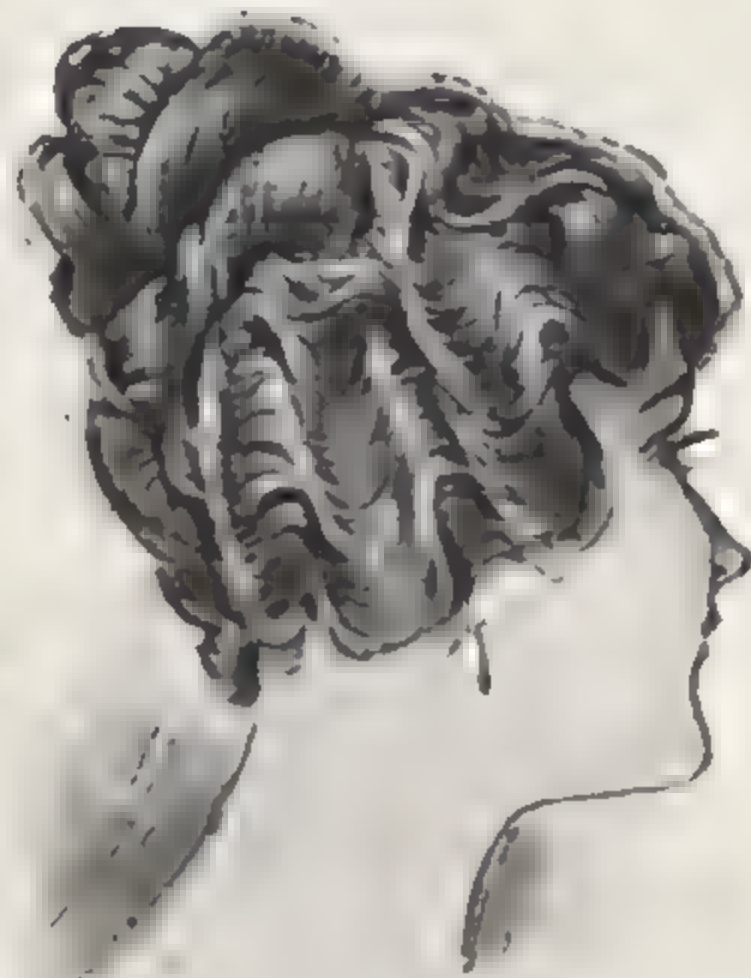
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(Continued from page 144)

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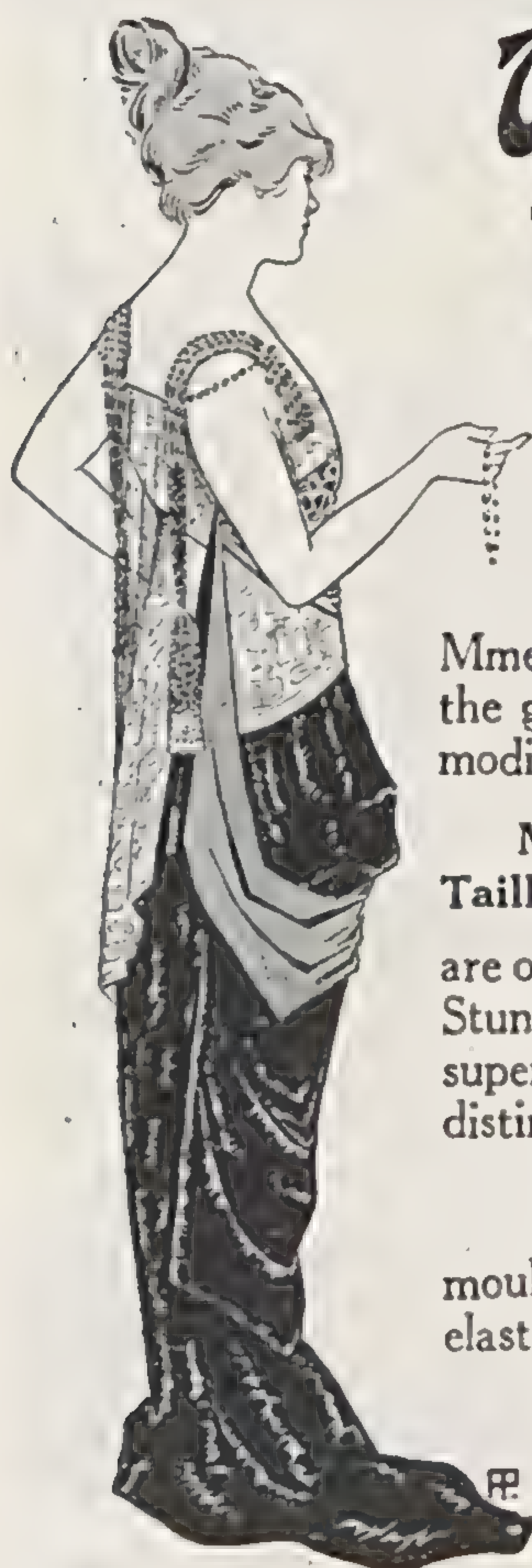
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well established at the present time that it does not bother the spectators nor does it in any way distract their attention from the necessary business of the comedy.

### "SEVEN KEYS TO BALDPATE"

IN "The American Stage of To-Day," which was published in 1908, Mr. Walter Prichard Eaton included a chapter with the contemptuous caption, "On Taking Cohan Seriously;" but Mr. George M. Cohan has advanced so far in the last five years that it is safe to assert that even Mr. Eaton would take him seriously at the present time. Once a Jack-of-all-trades, Mr. Cohan has wisely narrowed the scope of his endeavors, until now he is rapidly becoming the master of one. He has given up his songs and dances, he has renounced the composition of his rattling, jingling music, and he has published his intention to retire as an actor. Meanwhile he has been working earnestly as a playwright, and has made a very thorough study of the difficult art of stage direction.

In this latter craft his advance has been most notable. He is, at the present day, one of our very subtlest and most clever stage-directors. In particular, he knows more about the *tempo* of acting than any other conductor in the American theatre. Granted a story with inherent possibilities of stage-appeal, Mr. Cohan may be depended upon to bring out every atom of interest that it contains. As a playwright, also, though his range is still restricted rather narrowly in subject-matter and in mood, he has shown a steady advance in earnestness. Mr. Cohan is still a very young man; as yet, his attitude toward life remains a little flip and vulgar; but he has in him the makings of a comic dramatist who can show the very age and body of the time his form and pressure. Meanwhile, we can not but admire the adroitness of his artistry.

In his mystery farce entitled "Seven Keys to Baldpate," Mr. Cohan has dramatized a story of the same name by Mr. Earl Derr Biggers. A young author, who has made a bet that he can invent and write a popular novelette in the course of twenty-four hours, retires, for the purpose of winning the wager, to the loneliest place in the world—a summer hotel upon the top of Baldpate Mountain, now snowed in deep in the dead of winter. After he has been installed by the caretaker, who assures him that he holds the only key to Baldpate and is therefore safe from all intrusion, six other people successively let themselves into the hotel with other keys and proceed to involve the hero in a mad series of exciting and ridiculous adventures. The plot is compounded equally out of the elements of farce and melodrama. Many of the incidents are genuinely thrilling, and others are uproarious. It is only at the conclusion of the wild and whirling action that the audience is told that what it has witnessed was not a series of real incidents, but only a depiction of the popular romance which the hero has composed to win his wager.

This material is trivial, and the cleverest of craftsmanship was required to develop it into the very successful entertainment that is now crowding the Astor Theatre to the doors. Mr. Cohan's stage-direction is at all points masterly. It is replete with little visual inventions that tell much in little. In striking contrast with the comedy of "Wallingford," which was acted at a break-neck *tempo*, the present piece is played with an almost unprecedented slowness. This retarded *tempo* contributes to the cumulative sense of mystery that is built up in the long first act, and doubles the

comic value of the lines at the outset of the second act. The lighting of the stage is also admirably handled, and though the set remains unchanged throughout the play, the visual effect of the performance is one of continuous variety. No student of stagecraft can afford to miss this play, which proves that, as a stage-director, Mr. Cohan must be taken very seriously.

### "THE AUCTIONEER"

IN continuation of his managerial policy to make money out of Mr. David Warfield, without regard to the actor's future, Mr. David Belasco has revived the first piece in which Mr. Warfield appeared after his graduation from the music-halls. "The Auctioneer," by Messrs. Lee Arthur and Charles Klein, was never a good play, and it is not a good play now, though it has been dusted off and polished up by Mr. Belasco himself. A proof of the fact that its artificial story of the stolen necklace is of no interest to an intelligent audience is that the patrons of the Belasco Theatre pay no attention to the laborious exposition of this conventional intrigue, but look at Mr. Warfield's face instead. By sheer histrionic genius, this great actor makes a living human being out of what, in essence, is merely a second-rate acting part. This is a wonderful personal achievement, but it seems a pity that one of the very few living actors of indisputable greatness should be imprisoned for a whole season in a play that is made up of theatrical trash.

Mr. Belasco, also, is an admirable artist, and it seems a pity that he should be willing thus to rest upon his laurels instead of seeking a really important play and setting it forth for the edification of his very cordial public. We want to see Mr. Warfield act a great character, we want to see Mr. Belasco produce a great play; and, instead, we are fobbed off for an entire year with a piece that, in less accomplished hands, would not be patronized by anybody. *Noblesse oblige*; and a sense of duty toward the public is an obligation of success.

### "THE ESCAPE"

THE uncultured voice of the leading actress can not be held entirely responsible for the disagreeable impression of vulgarity that is disseminated by Mr. Paul Armstrong's melodrama entitled "The Escape." This author is most at home in the underworld, and his first act, which depicts the squalor and brutality of life in the tenements, is comparatively interesting. But when his heroine escapes from Cherry Hill and begins to disport herself uptown, the author fails to convince us. Her manner of escape is to make herself the mistress of a brainless politician whom she does not love. Subsequently, having seen a great light during the leisure of a long illness, she refuses to marry him, becomes a trained nurse, and eventually marries a doctor whose theories of marriage, aired at great length in the course of the preceding acts, would surely have prevented him from accepting her as the prospective mother of his children. This story is enlivened with many of the elements of thirty-cent melodrama, such as a murder and a slow death by the sentimental light of sunset; and the whole inconsequent narrative is buried beneath oceans of talk about eugenics and many other social problems which demand a deeper consideration than Mr. Armstrong is prepared to give. The author is a practical melodramatist, but it is difficult to accept him in the rôle of a mentor of morals.



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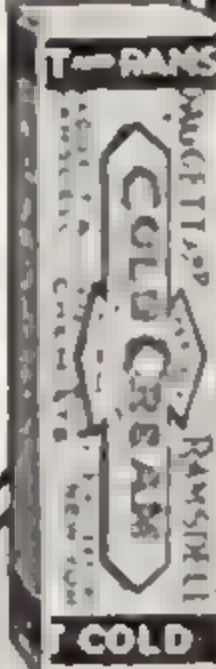
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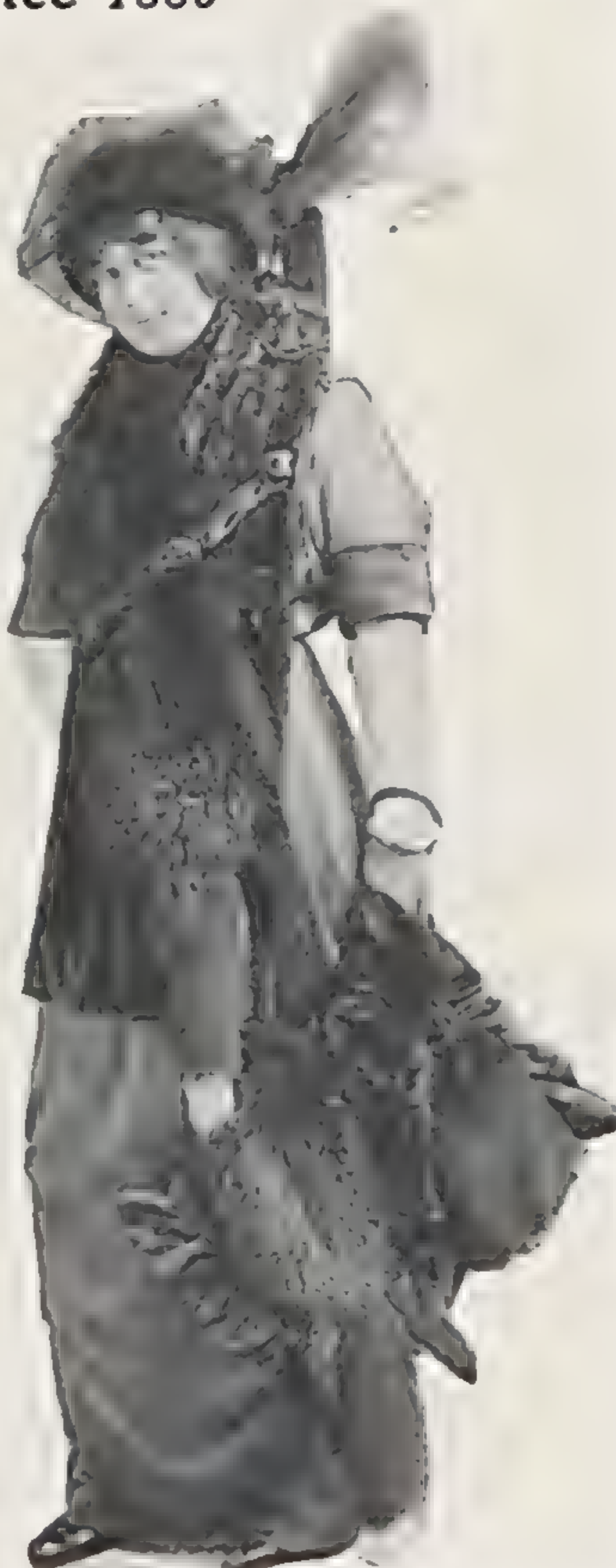
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## HONORING the HUNT in FRANCE

(Continued from page 53)

all habitations. A gay scene it is at the great *rond-point*, framed by ancient oaks and beeches. At one side stand the horses, held by the grooms; nearby is the pack. Farther on are the light hunting carriages, "*les pill-box Américaines*," for those who do not ride. Some of the women are in the hunting costume of red coat, with trimmings of blue velvet, and the fetching tricorne of black edged with white. Others are in riding habits of dark gray with derby or high hat.

The signal is given by the master of the hounds, and all mount on horse or in carriage, and the chase begins. When the riders stray from the track, they are often brought back by the horses, who stand still, ears pricked up, and then without a sign from their riders, turn in the right direction. This is called "*aux écoutes*."

After devious turns the stag is sighted—a great, four-antlered beast. When finally the dogs have brought him to bay, the "rally" sounds, and the master of the hounds rides up to give the stag the death-blow with his hunting-knife. As the scattered forces collect, the master cuts off the right forefoot of the animal and presents it to the first lady in at the death.

Luncheon is then served from the baskets brought by carriage and motor, and "sandwich wit" becomes the order of the day. With many of the fair sex, this hour of relaxation is the crucial moment of the day's entertainment, for if every Frenchman is a born hunter, every Frenchwoman is a born coquette. She may love sport, she may ride well and thoroughly enjoy it, but at least half of her enjoyment consists in the knowl-

edge that she is creating a favorable impression among the huntsmen. This to the Englishwoman is incomprehensible, for she has been brought up to feel that sport is a sacred thing, and not an opportunity for flirtations.

This same program is the one pursued throughout all the hunting sections, without variation, save during the week of November first. It appears that somewhere back in the dark ages a certain courtly gentleman, Hubert, by name, was ordained patron saint of the hunt. Since then the first seven days of November are devoted to the commemoration of his worthy deeds, and every pack in France is out for hunting. The most elaborate meets are organized, preceded by the ceremony of the blessing of the dogs, or the Mass of St. Hubert. The pack which is to hunt is brought at an early hour to the church. The leader of the dogs, with a rosary twined about his neck instead of a collar, is lead into the church itself, up to the altar, and is made to eat a piece of holy bread. After which mass is said by the priest, the pack is blessed, and the hunt begins.

One of the most interesting of these ceremonies occurs annually at the château de St. Fargeau, a wonderful old place belonging to the marquis du Suart, and dating from the thirteenth century. Here the dogs are brought by the keeper into the old court of honor, and are grouped at the bottom of the broad stone steps which lead to the main entrance. At the top stand the guests, the men bareheaded. On the lower steps stand the priests, who bless the dogs and then speed them on their way.

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Mme. Goldsmitt, one of the most notable horsewomen on the continent, taking a ditch at Biarritz, where she spends every hunting season



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## KEEPING UP *with the* WORLD

The Knowledge of People and Things  
Gathered at Current Events Clubs  
May Be Turned to Social Account in  
Dinner and Drawing-Room Conversation

**T**HE popularity of Current Events Clubs grows from season to season, although here and there women follow the example of those French society leaders who have substituted individual "Review of Events Hours" at their homes for the more formal meetings of the club. Usually, however, the "current events" talks are given to groups of leisured women who meet at the homes of members of the club, or at fashionable hotels, or assembly rooms. Many of the members continue, year after year, to use this method of gathering information in regard to happenings all over the world.

To be really enlightening such a club should serve its members in some such way as the "Review of Reviews" serves the general reading public; that is, it should be a guide to the formation of opinions as well as a purveyor of news. This is not to say, however, that the club leader should seek to sway the opinions of the members, but rather direct their attention toward the important and significant events in the welter of public happenings. The members should, also, be stimulated and guided in the selection, for serious study, of certain phases of subjects which especially appeal to them. It is really necessary not only to present a subject but to coax the members into a study of it, because adult study classes, as a rule, find application irksome. The majority of the members have not undergone any experience of mental discipline since their school-days, and many of them desire merely to be informed well enough to appear to advantage conversationally.

### MOOTED QUESTIONS

Some of the clubs have found it desirable to select a current question of paramount importance, such as the Federal Income Tax, the Minimum Wage, or the White Slave Traffic, and to devote a meeting once a month, or two or three times a season, to as thorough a presentation of the question as the available data permits. The interest is intensified and the profit of the occasion augmented if some person who has specialized on a study of the question under discussion is asked to supplement the talk of the club leader by presenting a statement of the matter as it appears to the personal investigator. In the case of debatable matters, such as changes in our social or political system, it is more just to the members, as well as more interesting to them, to have the leading arguments on both sides fully delineated.

The advantage of treating mooted questions in this way lies in the fact that the club members are encouraged to think for themselves and not merely to maintain a receptive attitude toward a

succession of facts and ready-drawn inferences. Well-conducted meetings of Current Events Clubs are valuable aids to the formation of intelligent opinions among a class of women who wield a more powerful influence upon all other classes than is usually realized.

### EVERY OPINION COUNTS

It is essential that every society woman should be well informed in regard, not only to municipal, state, and national questions, but in regard to international matters as well, since the science, literature, art, trade, and finance of all civilized countries are linked together through their social life. This being the case, what each individual society woman thinks matters a great deal, as each of them influences a larger public than the woman in the ordinary walks of life.

This generation has had vouchsafed to it unexampled opportunities to witness the effect of an enlightened public opinion upon hitherto unquestioned methods in politics, finance, industry, and in the conduct of eleemosynary and punitive institutions. Even such bulwarks of civilization as the church, the university, and the public school have, during the past few years, been subjected to most scathing criticisms from men of authority. All of this carping and criticising is unsettling, and it can only be turned to good account for the nation if it is carefully weighed and discussed with a view to using what is of merit as a basis for reform. An indispensable preliminary to an intelligent consideration of any subject is, of course, a knowledge of the facts in regard to it, and this can be conveniently and pleasantly secured through a lecturer in a Current Events Club.

### DRAWING-ROOM CONVERSATION

Considered from this point of view The Current Events Club, at its best, is an important element in the life of a community. It affords accurate knowledge as a basis for opinions on matters of public interest. Even when least ambitious such a club stimulates an interest in matters beyond personal and class consideration and tends to improve the quality of citizenship.

Even if the members of a Current Events Club are unwilling to study the subjects presented in a really technical way, this by no means defeats the purpose of such an organization. After all, its review of any one set of affairs, is, in a great measure, superficial, and even those members who are content to merely skim the surface of the questions discussed may contribute to the conversational value of dinner and drawing-room talk in a manner of which they would not otherwise have been capable.





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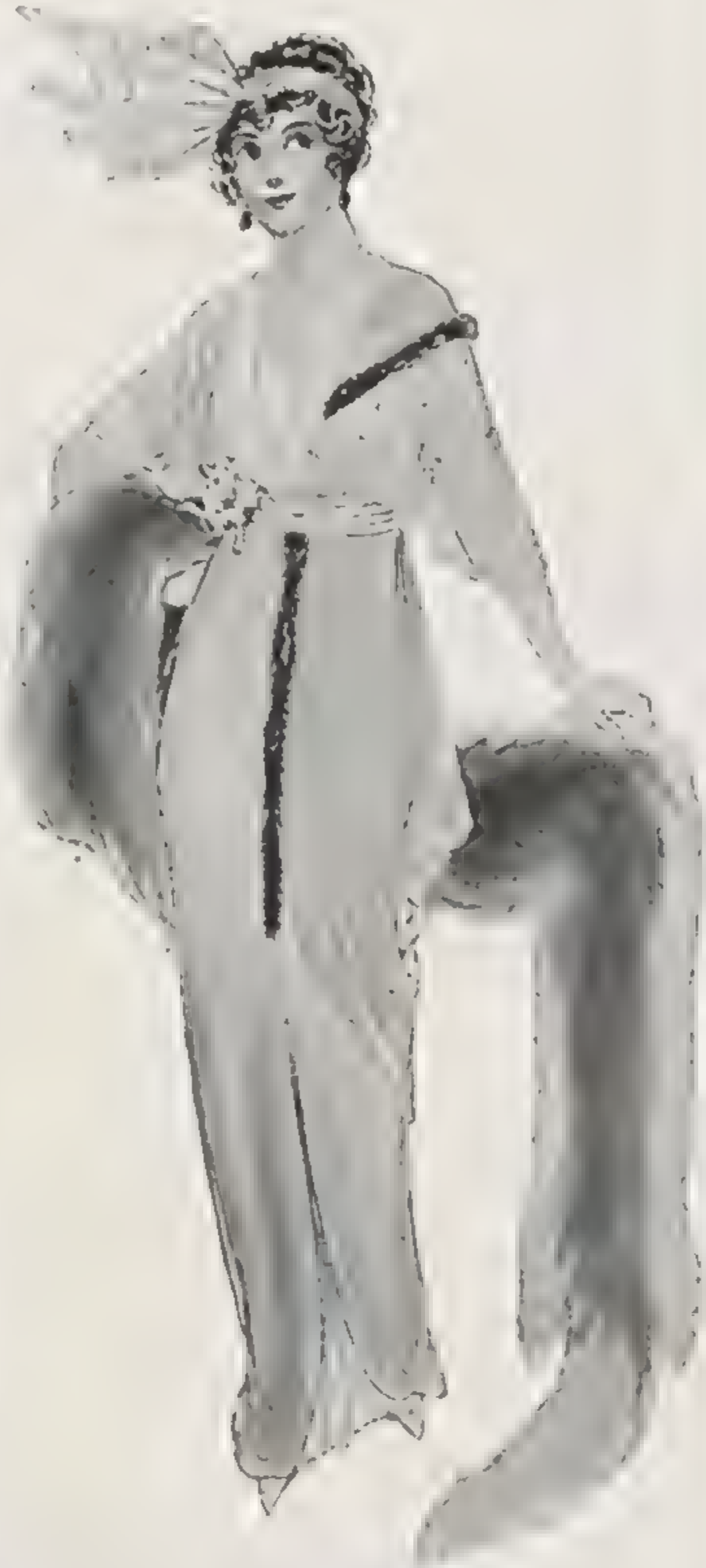
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## The WINTER GARDEN

THERE are few locations on this hemisphere where the hardy plants peculiar to the section will not stand its lowest temperature. During the winter of 1912 the bark of the sugar-maple trees in western Pennsylvania burst under the intense cold of a week in which the thermometer did not rise above zero and showed a low record of 39 degrees below. Of course, it would not have been feasible to protect hardy shrubs in advance so as to withstand such a temperature. Few of them, however, were permanently damaged at that time, but a month later, when the temperature was above zero, many shrubs were killed to the ground, and some to the roots, because a two-inch coating of snow and sleet froze on them.

This proves that the protection of shrubs and other hardy plants consists in warding off dangers other than that of mere low temperature. Formerly it was believed that protection for hardy plants was from cold alone, and so they were tightly wrapped from top to bottom with straw. Such protection often resulted in mildewed bark or at least bark so devitalized that it was susceptible to the attack of the spore of anthracnose or any other fungus.

### STAKING THE SHRUBS

Shrubs which are subject to autumn pruning should be pruned before any protection is applied to them. However, they should not be cut before freezing weather, as the whole plant should have this freezing to cure the bark and wood. The ground about a plant should be frozen to a depth of at least two inches before the protection is applied.

The winter staking of shrubs and bushes is quite as important as other means of protection, except in a garden which is protected by tall hedges and windbreaks. Conifers as well as deciduous shrubs should be staked to preserve them from "windshaking." The staking must be carefully done so that there will be no rubbing or bruising of the bark. Straight, loose-limbed shrubs are easily staked, but those with a tight head and with limbs tightly set together must have the stake tied to the various limbs, so that it will injure none of them. Where the stake and limbs are likely to rub, burlap or some other thick cloth should be tacked about the stake. It is not safe to risk tying the cloth in place as it may work loose and drop

down. The stakes should be driven well into the ground and should extend above the top of the shrub.

The best mulching is a layer of straw and manure, from six inches to a foot thick, according to the expected severity of the winter, laid about the roots and out as far as the spread of the head of the shrub. The tops or limbs of hardy shrubs rarely freeze, but the roots of any of them may do so, as it is quite common in most sections of the country to have a hot, dry spell in the early autumn when the shrubs send up their feeding-roots to catch the water applied with the hose. If these shallow roots are frozen there will be no roots to furnish nutriment to the budding top in the rush of spring growth.

The protection of such shrubs as roses and lilacs is best accomplished by setting stakes or laths about them in a circle, keeping the bottom of the stakes a foot from the trunk of the shrub, and tying the tops close about the top of the plant. This insures full ventilation about the trunk. Wrapping the protecting material closely about a shrub is a bad practise.

### PROTECTING A HEDGE

The best material for protecting shrubs is waterproof building paper. It should be tacked around the stakes or frame of laths in strips. The first strip should be placed three inches from the ground to allow a free entrance of air, and the others should overlap a little so that they will shed water. The top strip should extend above the frame. This arrangement will permit a draft of air through the protecting material which will keep the shrub dry and prevent mildew.

The task of protecting a young privet hedge which runs north and south and is exposed to the drifting snow which is piled up by west winds is a difficult one. Drifting snow mats among the privet plants melts slightly on a moderate day, and then freezes hard enough to kill a young hedge to the ground. The best protection in this case is afforded by a wood and paper windbreak. Two-by-four, bevel-edge timbers should be put together in an inverted V shape, set over the hedge at intervals of ten feet, and joined by two-by-two strips of timber nailed close enough together to support building paper. The paper should be tacked on the west side of the hedge so as to protect it from drifts.



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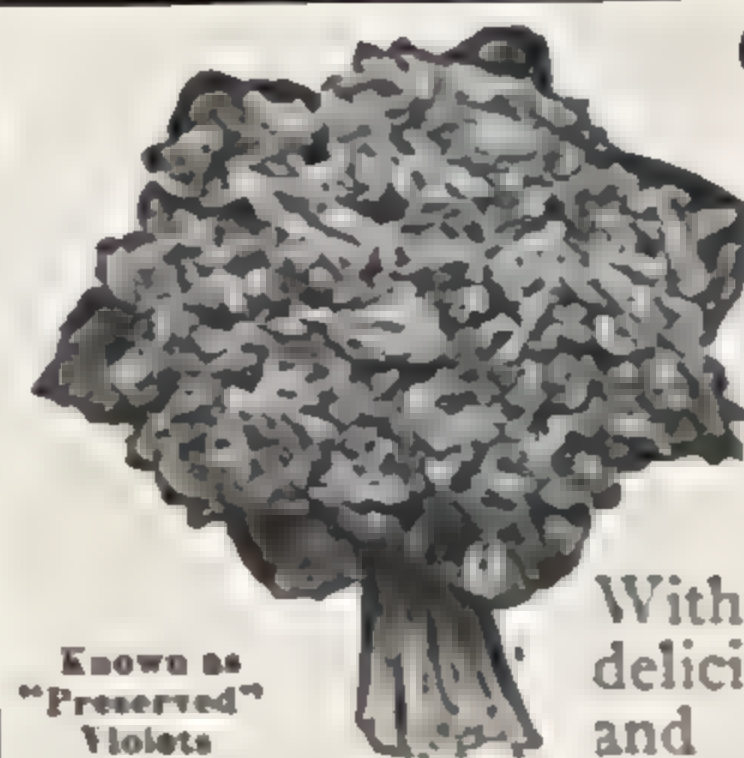
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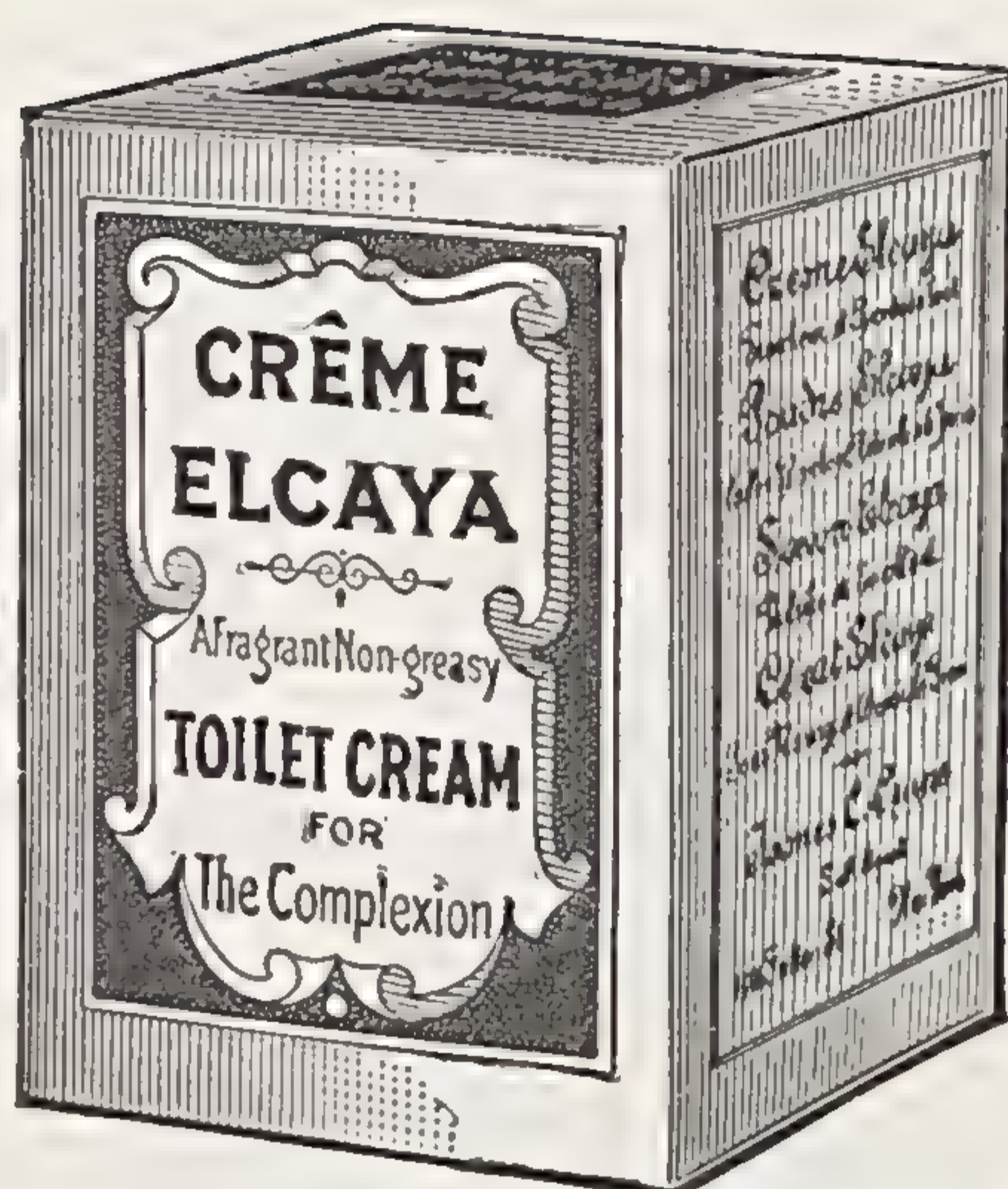
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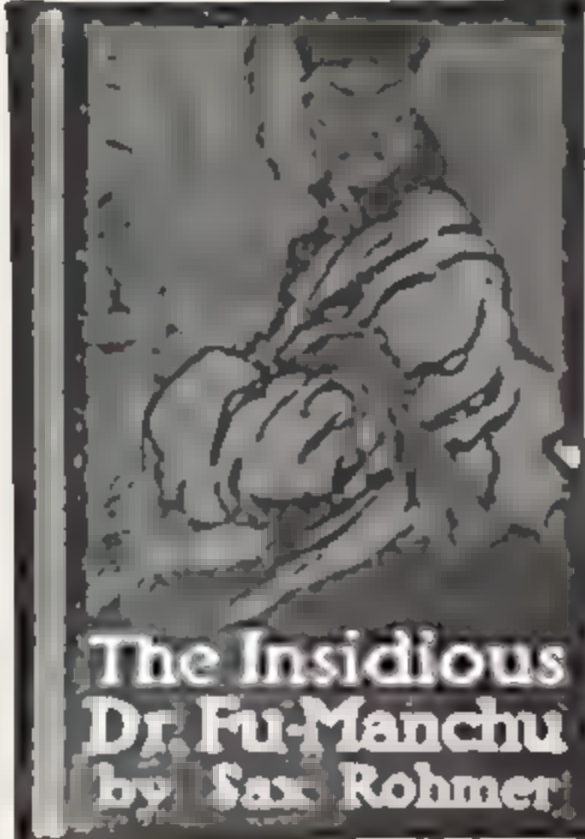
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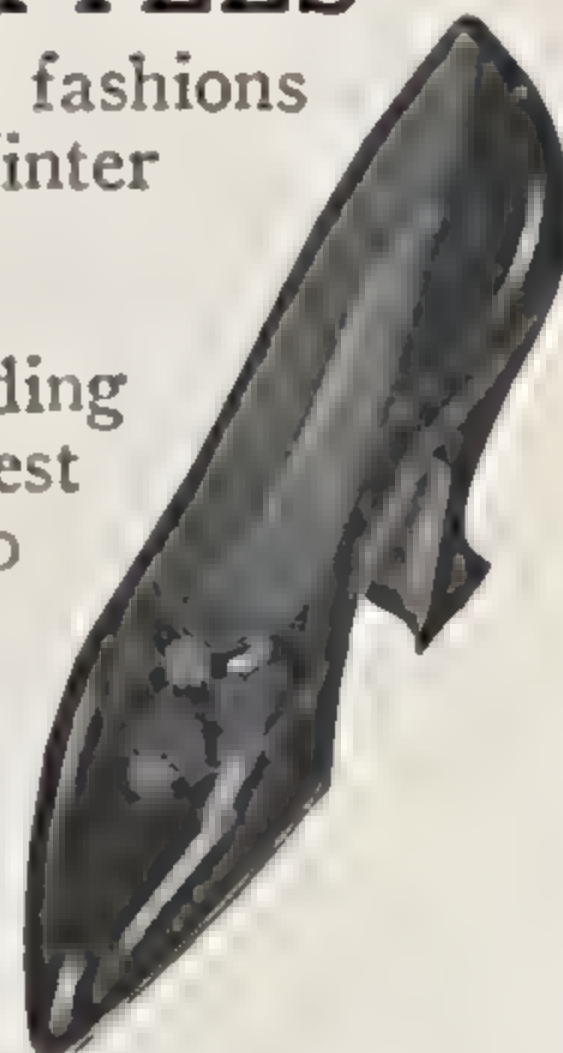
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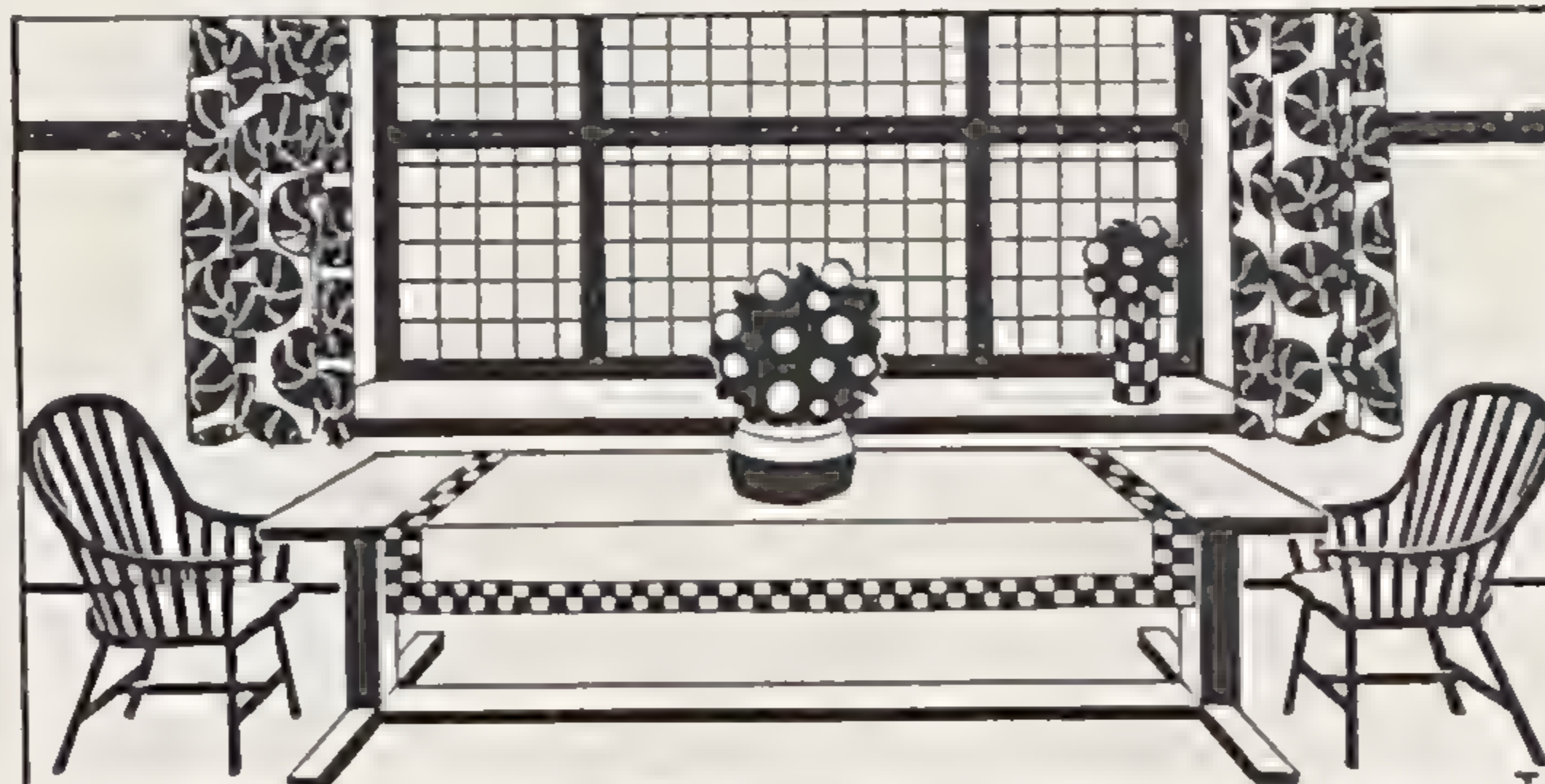
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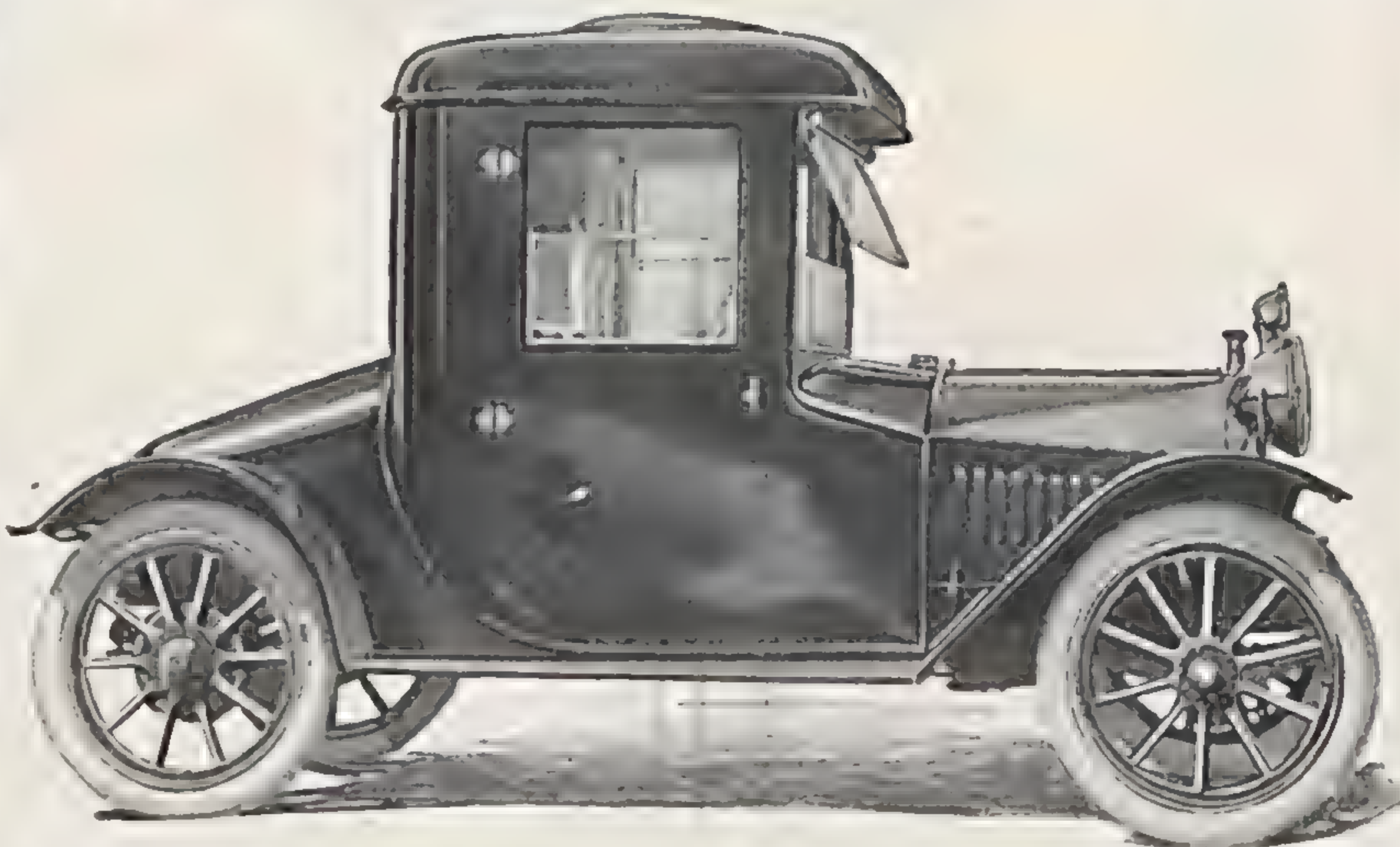


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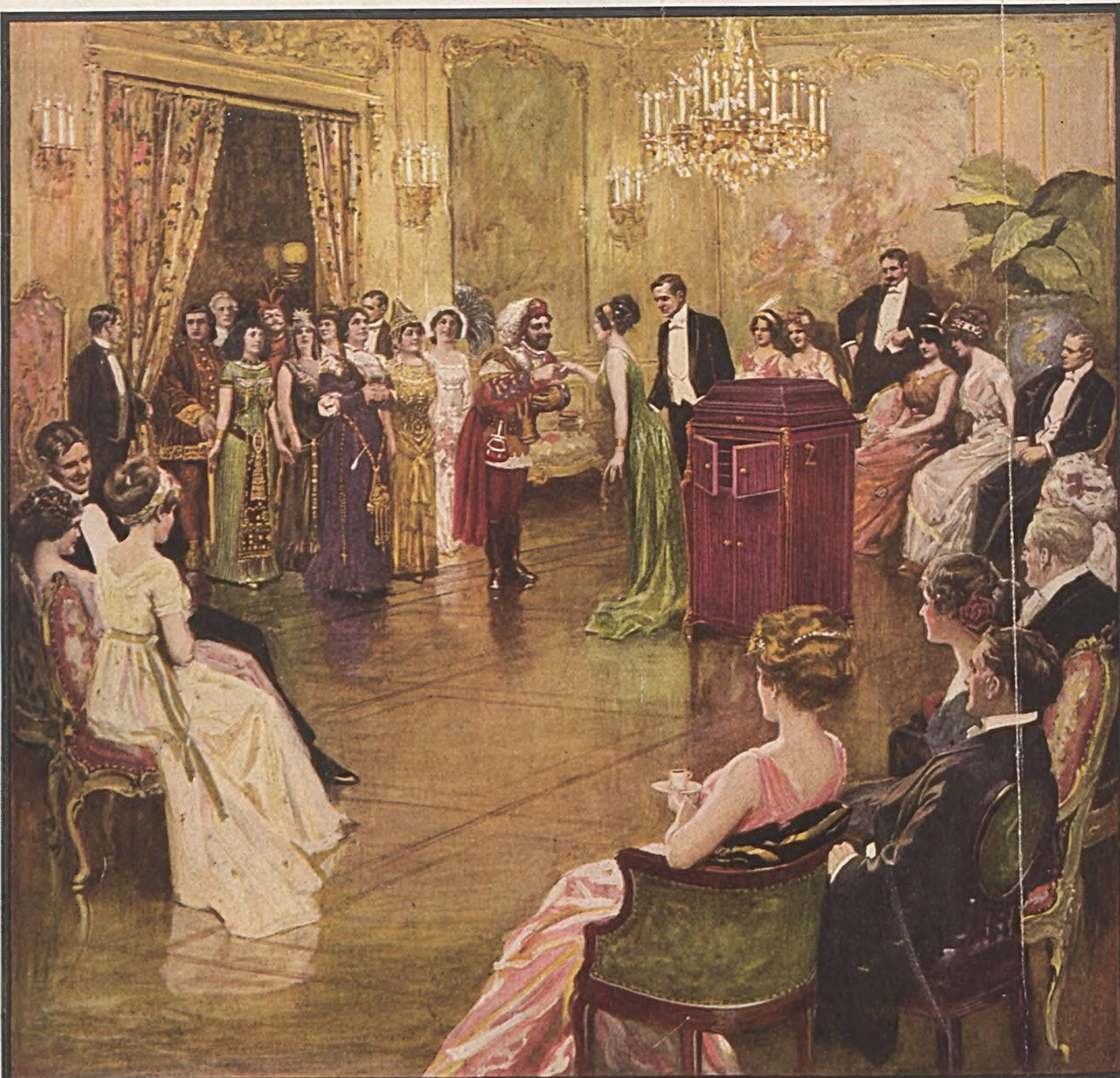


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